

**CORRESPONDENCE**

**1938**

[1938]

Three Acres  
51 Green Bay Road

239



Lake Forest, Illinois

American Folk Art Society.

Dear Sirs.

Will you please send me  
the dimensions of the oil painting  
"The Cellist" by J. Braden in your  
current exhibition. Also the price  
of this painting & a description of  
the coloring? -

Thank you.

Yours Truly,

B. Coleman

(Mrs. Helen Coleman)

10 WEST FIFTY-FOURTH STREET

January 7, 1938

Dear Mrs. Halpert:

I was tremendously interested to receive the lithograph, Battle of Willie Clark, and very grateful to you for having thought of sending it to me.

During the last year I have missed very much my visits to 117 West 17 Street. They always are a great pleasure and I might say to mention to me, but I have thought it best to have my strength and restrain my inclination to buy pictures.

I am hoping that you will move into the apartment some time during the next three weeks. After that I will have just too much space to fill and what sort of things I can do. Then I may feel that once more I can indulge myself in buying pictures.

Regretting not to have had the pleasure of seeing more of you during the past year, I am

Cordially,

Arvy A. Brocksjö



OFFICE OF THE DIRECTOR

MUSEUM OF FINE ARTS

BOSTON, MASSACHUSETTS

January 9, 1938

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Mrs. Halpert:

Thank you for your note which I am turning  
over to Mr. Constable. I shall come in the next time I am in  
New York.

With the Season's greetings,

Faithfully yours,

*G. H. Edgell*  
G. H. Edgell, Director.

GHE:ESH

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DISPLAY COLLECTIONS  
PHILADELPHIA MUSEUM OF ART, FAIRMOUNT

STUDY COLLECTIONS  
MEMORIAL HALL, PARKSIDE AVENUE

RODIN MUSEUM  
THE PARKWAY AND 22ND STREET

## PENNSYLVANIA MUSEUM OF ART

TELEPHONES  
MEMORIAL HALL, GREENWOOD 1111  
OTHER BUILDINGS, POLAR 6111  
CABLE ADDRESS  
PENNMUSE

Fairmount, Philadelphia

January 11, 1938.

Mrs. Edith G. Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York City.

Dear Mrs. Halpert:-

It is a matter of deepest regret to us that your Pieter Vanderlyn was damaged. I examined every object that left the Museum before they were returned to their owners and noticed no damage to your painting when it went out, but I assume the damage took place in transit from Philadelphia to New York. I am bringing this matter to the attention of our insurance agents and they will, I am sure, make an adjustment to your complete satisfaction.

Your painting was widely admired while on exhibition and we are grateful to you for the opportunity to borrow it. We thoroughly appreciate your generosity.

Sincerely yours,

*E. M. Benson*

E. M. Benson.

MB\*A

January 14, 1938

Mrs. John D. Rockefeller, Jr.  
10 West 54th Street  
New York, New York

Dear Mrs. Rockefeller:

It was very kind of you to think of me in connection with the concert tickets. I am sure that my friends and I will enjoy the evening immensely. It is very pleasant to get away from reality today and the arts help a great deal in that direction.

Apropos, may I suggest that you visit the O'Keeffe Exhibition at the American Place, 509 Madison Avenue. It is so inspiring a collection of paintings that I can think of no better cure for fatigue. I think you will also be proud to see what a woman is accomplishing in the fine arts. Her work is not only dynamic and magnificently executed but it has a spiritual quality which is rare in contemporary art.

It would be very nice if the Museum of Modern Art could own one of the superb examples on view and thus have the work of a woman (and a great artist) in its important collection.

My very best regards. I look forward with great pleasure to seeing you again.

Sincerely yours,

LGlinne

January 14, 1958

Mrs. Katherine White  
The New Yorker  
25 West 42 Street  
New York, N. Y.

Dear Mrs. White:

In writing the foreword of our forthcoming exhibition, it occurred to me that the early American courtship recorded in the enclosed would have a special interest for the New Yorker. There are naturally many omissions as we had to make the foreword brief but I am sure that your readers will enjoy this New England romance.

Although the exhibition is not until Monday, the pictures are all here and may be seen if you care to come in yourself or prefer to send one of your staff.

The more serious paintings in the first room include several which have charming stories attached to them. For instance the "Yankee Peddler" - an institution replaced by the modern department store - is recorded in all his glory, high hat and all, with his conveyance and his ware, talking to a susceptible prospect in a characteristic interior of 1830.

I know you will enjoy seeing the rare material which will be placed on view next week.

Sincerely yours,

LGHnrc



January 13, 1938

Dr. H. N. Valentiner  
Detroit Institute of Art  
Detroit, Michigan

Dear Dr. Valentiner:

Enclosed please find a photograph of an early American picture which is so exceptional in quality that I felt you would be interested in it.

On January 10th, we are opening to the public a show of unique interest in it includes a pair of genre paintings produced between 1799 and 1807 by little known or anonymous artists. The feature of this exhibition is "The Cellist" painted by J. Bradley in 1802. The canvas measures only 15 1/2" x 17 1/4" but as it lacks in size, it makes up in something of quality.

Aside from being a social document, "The Cellist" is an outstanding example in the field of American art. If you are interested in acquiring this canvas for the Museum, I am prepared to quote a low price and I am eager to place this picture with "Lad. of Hornet".

Don't you please let me know. I do hope it will be possible for you to see this show as there are many other items equally rare.

Sincerely yours,

EGH:re



January 12, 1938

Mr. Ross Hart  
R. F. D. #1  
New Hope, Pa.

Dear Mr. Hart:

If you are through with your house furnishing, I would suggest that you dash down to the gallery in a hurry to see the extraordinary examples of Pennsylvania folk art which are being placed on view in our forthcoming exhibition, opening January 14th.

Aside from a fine collection of wood and metal you in mind, we have an extraordinary painting of a Pennsylvania German woman working, the work, dated in a typical Pennsylvania German interior of the late eighteenth century.

This is a "natural" for you and do not let it get away. There are many other exciting examples in the exhibition which provides a remarkable social record of high aesthetic value in our native culture.

In any event, we are all very eager to see you again.

Sincerely yours,

EGH:nrc

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THE  
NEW YORKER

No. 25 WEST 43RD STREET



EDITORIAL OFFICES  
BRYANT 9-8200

January 13, 1938

Dear Miss Halpert:

Many thanks for the note and material which you sent to Mrs White. We're going to see what we can do about it in our "Art Galleries" department.

Very truly yours,

The NEW YORKER

Miss Edith Gregor Halpert  
The Downtown Gallery  
113 West 13 Street  
New York City

CO-8

9 Jan. 14 - 38.

Dear Mrs. Haefert.

I am sorry I  
can't come to your  
party for Y. Kuniyoshi.  
It sounds delightful and an  
entirely different set of  
painters from H. Schnok-  
enberg. East Sunday  
will doubtless be there.  
Thank you so much.

Very sincerely,  
Philip Gordon



January 15, 1936

Mrs. Paul Mellon  
holby  
Westport, Virginia

Dear Mrs. Mellon:

I am very sorry to learn that you approved of the  
transfer of the group of small paintings which you pur-  
chased during your last visit.

If you should be in town during the next few weeks,  
I hope that you will come in to see the special exhibi-  
tion which is now on. The value is increased.  
While all the items included are of great interest, the  
Gage-Ingersoll Picture Courtship has such charm; ex-  
amples, that I think you would enjoy seeing them. It is  
a rare record of early American and a collection of ex-  
ceedingly fine watercolors, all of which are to be sold  
as a group at a very moderate price.

I look forward to seeing you and Mr. Mellon.

Sincerely yours,

LGilbre



January 17, 1938

Mr. Jere Abbott, Art Director  
Smith College  
Northampton, Massachusetts

Dear Mr. Abbott:

Since you are not interested in the contemporary paintings and sculpture we show, it occurred to me that a watercolor of which I am enclosing a photograph would have greater appeal for you.

This early painting, "Round Hill, Northampton, Massachusetts", is one of the very interesting examples of the early nineteenth century. I have been told that the site here represented is the present location of Smith College. If so, the picture should be doubly valuable to you.

The dimensions are listed on the reverse side of the photograph and I shall be glad to quote the price, if you so desire. I hope that you will pay us a visit in the near future as we have a comprehensive collection in our American Folk Art Gallery as well as in the contemporary group.

Sincerely yours,

LGHnrc

VASSAR COLLEGE

POUGHKEEPSIE-NEW YORK

*The Social Museum*

*Office of the Director*

January 19, 1938.

Mrs. Halpert  
Downtown Gallery  
New York City.

My dear Mrs. Halpert,

Some time ago - I think it was probably in November - I talked to you about my plans for setting up an exhibit of Folk Art in the Hudson Valley for the Social Museum at Vassar College.

We have been very busy with other exhibits since then, but now I plan to open the Folk Art Exhibit on or about the 9th of February.

I wonder if you are still able to lend me the figure of Henry Clay which we talked about when I saw you, and also the Horse and Sulky weathervane. Then you showed me in your upstairs rooms several very interesting still lifes, two landscapes of the Hudson by a lady who had never seen it, and several other pictures which we would be very pleased to show with your permission.

I should be glad to know also which ones of these are for sale, since the Museum hopes eventually to be able to purchase material of this sort. I remember that you said you did not sell to private persons, but I imagine many people will be visiting the exhibit who would want to know if there were any small pictures or objects which they might buy.

I am planning to come to New York on Tuesday, January 24, and would like very much to come to your gallery to talk with you at any time convenient for you, except from noon until two-thirty. If Thursday, January 26, would be better for you, I am planning to come to the city on that day as well. Would you kindly tell what day and time you prefer?

Thank you very much.

Yours sincerely,

*Eleanor Dunning McLaughlin*

Eleanor Dunning McLaughlin  
Director, The Social Museum



POK *March letter*  
January 20, 1938

Mrs. John Coleman  
Three Acres  
51 Green Bay Road  
Lake Forest, Illinois

Dear Mrs. Coleman:

In reply to your letter of inquiry, I am enclosing a reproduction of the "Cellist" indicating the color notes as well as the size.

It is very difficult to relay the correct impression of this extraordinary small canvas. Both the conception and execution are unique for that period and the color, which is exceptionally rich, has been more brilliant in color than this poor reproduction suggests.

The canvas has been previously repaired and is in excellent condition with no staining nor retouching of any kind whatsoever. There is an inscription, engraved, on the back of the canvas, taken from part of "The Violin and its Music". It represents Paganini with five other musicians. Inscribed in pencil at the upper right of the engraving is "I. J. M. Bradley, 1892". Another inscription appears on the back of the picture, "I. Bradley, Delin 1892". The "Cellist" was found in Philadelphia and is somewhat associated with the quality of the much later painter, Thomas Eakins.

While this painting is so extremely rare and is without question one of the outstanding examples of early American art, we have set a price of \$750.00, during its first public appearance.

As considerable interest has been shown in the "Cellist", in these first days of our exhibition, may I suggest that you advise me regarding your decision by wire collect.

Sincerely yours,

LGHnrc

THE SMITH COLLEGE MUSEUM OF ART.

NORTHAMPTON  
MASSACHUSETTS

THE DIRECTOR

January 21, 1938

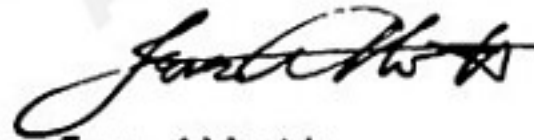
Mrs. Edith Halpert  
Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Mrs. Halpert:

The painting of Round Hill is an interesting little water color which, unless I am mistaken, has had an enlargement made from it for use as a photo-mural in one of the College houses here. I do not think, however, that the original would fit very well into our collection.

I am going to be in New York next Tuesday and will come down to see you as I want to talk over certain things regarding primitive American sculpture.

Yours sincerely,



Jere Abbott

JA:JCK



January 28, 1938

Mr. Jere Abbott, Art Director  
Smith College  
Northampton, Massachusetts

Dear Mr. Abbott:

The photographer finally delivered a print of the very lovely "Draped Figure" and I am enclosing it in this letter.

As you requested, this carving is being held for you until further notice and I am listing below the data we have on this figure.

It was found in Portsmouth, New Hampshire and, according to a few wood experts, it was carved in the eighteenth century but we have listed it as circa 1800. It was originally gessoed, polychromed and was covered in parts with gold leaf. There are signs of color and the leaf in some sections. We have never succeeded in determining its original use. While it was sold to us as a ship's figurehead, I am quite certain that it did not serve that purpose. In any event, we were so impressed with the extraordinary quality of "Draped Figure" that such details were unimportant to us. I doubt whether the original owner can furnish any additional information as I am sure that he will hold to his original statement that it was a ship's figurehead. Portsmouth, as you know, was quite a carving center in early days and aside from the work done for ships, many of the houses had handsome architectural trim, both outside and inside.

This figure was exhibited at the Art Park in 1932 and at that time created a tremendous interest. It was shown also at the Albright Gallery in the Buffalo Centennial Exposition held during the summer of 1932, when it was reproduced in the Courier Express in Buffalo.

During your visit I quoted the museum price of \$900.00 but in view of the fact that this will be your first early American acquisition (if purchased) I am willing to cut the price to \$775.00. I am sure you will agree that it is a very low figure for so fine and unique a sculpture.

May I hear from you shortly? It was a great pleasure to see you again and I hope that your visits will be more frequent in the future.

Sincerely yours,

L. G. Smith



SALISBURY SCHOOL  
SALISBURY CONN

January 29, 1938

American Folk Art Gallery  
113 West 13th Street  
New York, N.Y.

Gentlemen:

Will you please be so good  
as to send me a catalogue of  
your permanent collection  
and of the current exhibit  
of early American genre paint-  
ings. Also, if you have  
any inexpensive reproduc-  
tions of such artists as  
the Huyckincks, Jan Strijker,  
Vanderlyn, Hesselius, Couturier,  
etc. I should very much

like to have them, especially  
the Vanderlyn portrait which  
I believe you have.

I shall be glad to remit  
the cost.

Very truly yours,  
James M. Heard



SMITH COLLEGE MUSEUM OF ART  
NORTHAMPTON, MASSACHUSETTS

January 31, 1938

Mrs. Edith G. Halpert  
Director of The Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Mrs. Halpert:

The photograph of the sculpture and your letter arrived this morning. I am seeing the President about it tomorrow and will let you know before the end of the week my decision regarding it. I am still very enthusiastic about the little figure which I think is of unusual interest and extremely fine.

Yours sincerely,

*Jere Abbott*  
mck

Jere Abbott  
Director of the Museum

JA:MCK



SMITH COLLEGE MUSEUM OF ART  
NORTHAMPTON, MASSACHUSETTS


February 1, 1938

Mrs. Edith G. Halpert  
Downtown Gallery  
113 West 18th Street  
New York, New York

Dear Mrs. Halpert:

I shall be in to see you about the sculpture next Saturday around eleven. Would you be willing to find out how much it would cost to have an analysis of the wood made, as I think that whether we acquire it or not may depend considerably on whether we can place it definitely as carved in America.

Sincerely yours,



Jere Abbott

JA:MCK

Director of the Museum

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Form 2-C

MR JERE ABBOTT  
SMITH COLLEGE MUSEUM  
NORTHAMPTON MASSACHUSETTS

UPON EXAMINATION FRIDAY NATURAL HISTORY MUSEUM EXPERTISED DRAPED FIGURE  
AMERICAN PINE

EDITH HALPERT

OBERLIN COLLEGE  
THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM  
OBERLIN, OHIO

CLARENCE WARD  
DIRECTOR

February 1, 1938

HAZEL B. KING  
CURATOR

Edith Gregor Halpert  
Downtown Gallery  
113 W. 13th St.,  
New York City

My dear Mrs. Halpert:

Your announcements of exhibits make me wish more than ever to be in New York. They all sound different and exciting as compared with the usual sort. They are a constant source of inspiration to me.

Since seeing you in Washington last spring, two splendid things have happened in our Art Department. Firstly, \$100,000 has been given to build a new wing on the museum and it will be finished about April or May.

Secondly, we have at long last been given permission to form a Friends of Art Organization to acquire funds for purchases. This last is of great importance as it will make possible a more orderly growth of the museum's collections. Before we have depended almost entirely upon miscellaneous gifts.

My exhibit schedule this year has been completely disorganized as the construction of the new building has necessitated using the museum galleries for class rooms. However, next year I want to make a splendid schedule.

I would appreciate it very much if you let me know what exhibits you are going to circulate next year and what the cost would be. It would, of course, be an advantage to get them when they are in this vicinity.

Always cordially yours,

*Hazel B. King*

Mrs. Hazel B. King, Curator

hbk:ov

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Original  
Copy 127 N.Y. (misc) file

C O P Y

February 2, 1938

Mr. Nelson Rockefeller  
30 Rockefeller Plaza  
New York, N. Y.

Dear Mr. Rockefeller:

If you consider me (i.e. The Downtown and the American Folk Art Galleries) acceptable as a tenant, may I speak for space in the new building to be erected on 53rd St.?

I am one of the unique post-boom specimens among "small business men" who has paid all the Federal, City, Real Estate, and other taxes regularly; who has met every mortgage instalment on the day due; and who has honored every obligation to date - without resorting to financial aid from anyone. Thus, I can be classified as a good risk.

Due to the 6th Avenue subway construction and the subsequent changes, I face the necessity of moving from this location after eleven years or more. While I can make advantageous arrangements on the fashionable 57th Street, I prefer to create my own fashions and think that Rockefeller Center can truly become the art center of New York. With this in mind, I have a plan which I think will be of interest to you.

Do you believe my judgment sufficiently sound to devote a few moments in your busy life? If so, I shall be glad to call by appointment to outline the idea.

My very best regards.

Sincerely yours,

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February 2, 1938

Miss Constance Rourke  
111 Linton Avenue, S. E.  
Grand Rapids, Michigan

Dear Miss Rourke:

It is so sweet of you to write me a nice long letter. The activities in the city (mostly not remunerative) make it difficult for me to respond to letters. I hope that you will be able to do so.

My letter will come to you by the 11th or 12th. I have referred to the letter in the letter to the artist. I have also included a copy of the letter to the artist. I have also included a copy of the letter to the artist.

Many thanks for the enclosed. I am sorry it is difficult to write a letter, from this point of view. I will write to you again when I have a chance. I will also send you a photograph or two if you suggest that I send it on for your approval.

Poor Charles is having a miserable time in Philadelphia, and there is very little one can do to cheer him up about the situation. I paid him a visit last week, and he has managed to see a few friends in Philadelphia. It is very unfortunate he has to go through this mean ordeal. However -

I hope that you will be in the city soon. It will be a pleasure to see you. I am so eager to learn more about the Olga and ever, thank, etc. My best regards.

Sincerely yours,

L. G. Rourke

POV  
February 5, 1938

Mr. Monroe M. Stearns  
Salisbury School  
Salisbury, Connecticut

Dear Mr. Stearns.

In response to your letter we are sending under separate cover several catalogues of exhibitions held in our American Folk Art Gallery.

Thus far none of the pictures has been reproduced professionally and there were no reproductions available for sale. We have four paintings of Pieter Vanderlyn including the two, now famous, Van Alen tins, Peter Salomon, and Colonel Van Slyke. In addition, we have a most comprehensive group of paintings and sculpture in all media representing every phase of American folk art.

Perhaps when you are in New York you will come in to see some of the outstanding examples we have on view.

Sincerely yours,

EGH:re



MELVILLE UPTON.

## New Museum Director Talks of His Plans

Dr. Alexander Dörner, former director of the Landes Museum in Hanover, Germany, and newly appointed director of the Museum of the Rhode Island School of Design at Providence, paused in New York long enough to reveal his hopes and plans for his work in his new post.

"The greatest problem facing museum directors today is, to my mind, an educational one—how to feed the hungry mind that is so characteristic of the average American," he said.

"The museums in this country are treasure troves of astonishing scope . . . why, in twenty or thirty years, sometimes even less, the American public art galleries have accomplished what it has taken European museums two or three centuries to do."

The museum director's problem, according to Dr. Dörner, is how to go beyond the artistic and aesthetic aspects of art and show the entire culture of a period and its relation to our own time. An innovation, which he plans to introduce at Providence, to aid this aim will be a reading table in each museum room, where the visitor may sit and read booklets giving the highlights of the period represented by the art objects in that very room, so that he may judge them with a knowledge of the history, great personalities and the arts contemporary with them.

"Up to now," he said, "museums have been like books in a foreign language, in which you can understand only the pictures. I believe that the museum should put the text there, too."

The use of colored backgrounds to replace the conventional dead white of most museum walls is another innovation Dr. Dörner plans.

Grant Wood to Talk

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*Exhibition continues to sale t*

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ANNA F. CLEARWAT**

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*Sales conducted by Mr. A. N. B.*

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11 A. M. EACH DAY

Exhibition: Monday, January 24

9 A. M. to 5 P. M.

ARTHUR KALISKI, Auctioneer

Warehouse Phone: REgent 4-6700

# Antique

February 3, 1938

Dr. Alexander Dörner, Director  
Museum, Rhode Island School of Design  
Providence, Rhode Island

Dear Dr. Dörner:

I learned with great pleasure that you are now the  
Director of the Rhode Island Museum.

While your time may not include American art to the  
moment I am very eager to have you see the two galleries  
at this location - the Smithsonian very thick concentrates  
on the work of outstanding American masters and sculptors;  
and the American Folk Art Gallery which specializes in  
the work of the little known and anonymous American artists  
of the eighteenth and early nineteenth centuries.

It will be a great pleasure to meet you.

Sincerely, yours,

L Gilbre



February 7, 1978

Mr. Macmill James, Director  
Municipal Gallery of Baltimore  
Baltimore, Maryland

Dear Mr. James:

Thank you so much for sending me the two color copies of your present exhibition. It is too bad that we are busy people and cannot travel, as I am very eager to see the Peales and also I think you would enjoy our "American Genre" exhibition.

Do you happen to have any data on Nathaniel Peale? Some years ago we sold a remarkable canvas by the latter to the Nelson Gallery of Art in Kansas City, Missouri. This painting, "After the Bath", has become celebrated and I should like to gather more material about the artist in the hope of finding additional pictures of him.

I hope that you will pay us a visit in the near future.

Sincerely yours,

Wm. H. C. H. C.

February 4, 1958

Mr. Jack Dempsey  
c/o Jack Dempsey Restaurant  
Eight Avenue & 70th Street  
New York, New York

Dear Mr. Dempsey:

Some of our visitors have called my attention to the resemblance between you and the man portrayed in an early American portrait and I finally decided to send you a photograph of it. This picture was found in Dutchess County, New York and while it may not be one of your ancestors, I thought you would be interested in seeing the photograph, in any event.

I am also sending a snapshot of a wooden figure of the nineteenth century. This wood carving is the original polychrome was formerly used as a stationer's sign - in the days when cigarstore Indians were used to advertise tobacco. It occurred to me that this figure would be particularly interesting in one of your establishments and would cause considerable comment and amusement among the patrons.

I can give you further information, if you so desire. The price is extremely low in spite of the fact that it is so rare and unique an item.

Sincerely yours,

L.H.H.C.

*Margill James*  
Director



*Margery Wyle*  
Secretary

February 4th, 1938.

Mrs. Edith Gregory Halpert,  
The Downtown Gallery,  
115 West 13th Street,  
New York, N. Y.

Dear Mrs. Halpert:

Many thanks for your letter about the Peale catalogue. I wish you could have seen the exhibition, as it was quite interesting and we had a very unusual collection of drawings.

The person who probably has more material about Raphaelle Peale than anyone else is Mr. Charles Coleman Sellers, Hebron, Connecticut. I well remember seeing "After the Bath" at your gallery years ago and I have followed the career of the picture since with much interest.

I look forward some day to visiting your gallery again.

Sincerely yours,

*Margill James*





February 4, 1938

Miss Eleanor Robinson  
10 West 5th Street  
New York, New York

Dear Miss Robinson:

Since you like to have our catalogue as comprehensive as possible I am sending you the following information which was forwarded by Jacques Seligman, from whom a Toulouse Lautrec painting was purchased by me for Mrs. Rockefeller.

"It was probably executed at the old 'Ambassadeurs'. The personage on the left is supposed to be Core de Riviere, and the woman, Yvette Gillet.

This picture is a reproduction of the original collection, which was discovered by the artist in Paris on Jan. 10th, 1906, with Fernand-Lautrec as subjects. It bore at that auction the number 11 of the catalogue. It was bought there by me, who was for a while a partner in the Galerie Bernheim-Jeune and who was killed on the battlefield.

It is a reproduction of a drawing by the artist 'Au Chat', page 243, in 'Henri de Toulouse-Lautrec' by Jacques Seligman, n. Floury, editeur, Paris 1927."

Sincerely yours,

LGL:nc

RHODE ISLAND SCHOOL OF DESIGN • PROVIDENCE RHODE ISLAND



February 8, 1938.

Mrs. Edith G. Halpert, Director,  
The Downtown Gallery,  
113 West 13th St.,  
New York City.

Dear Mrs. Halpert:

Thank you very much for  
your kind letter of February 3rd  
and for your invitation to visit  
your galleries.

Some time when I am in New  
York again I shall be very happy  
indeed to do so.

Sincerely yours,

*Alexander Dorner*

Alexander Dorner,  
Director of the Museum.

February 8, 1938

Mrs. John W. Garrett  
4545 North Charles Street  
Baltimore, Maryland

Dear Mrs. Garrett:

You may have heard that Duncan Phillips is arranging an important exhibition of American folk art in Washington. He has already acquired one fine painting and is planning to add several others to his collection from the exhibition. The show opens on February 21st.

I am planning to be present at the opening and as a matter of fact have arranged to leave New York Saturday for a short visit in Baltimore with some friends.

If it is convenient for you, I should very much like to call some time on Sunday (February 20th). I am very eager to see you and to see how my favorite weathervanes look in their new home. Won't you please let me hear from you.

Sincerely yours,

AGHnr c



February 8, 1938

Mrs. Hazel B. King, Curator  
Allen Memorial Art Museum  
Oberlin College  
Oberlin, Ohio

Dear Mrs. King:

Thank you for your very nice letter. It gives me great pleasure to know that our catalogues function.

As a rule we do not circulate exhibitions but we do arrange special shows for specific organizations selecting material most suitable for their purposes. Since this is a sales gallery we can not afford to keep pictures out over a long period of time and therefore prefer the latter arrangement of a separate show carefully chosen. In such cases we either make a flat charge of a handling fee or request a sales guarantee. The exhibits selected usually include some low priced items so that the guarantee does not necessarily have to amount to a large sum. Actually, it is a more advantageous arrangement for the museum as it retains a work of art instead of a receipt for an exhibition fee.

In any event, I shall be v. r. glad to cooperate with you, when you are ready for such shows.

Sincerely yours,

EGH:nc

Hebron, Connecticut.

February 8, 1938.

Miss Edith Gregor Halpert,  
113, West 13th Street,  
New York City.

Dear Miss Halpert:

Your letter arrived just after my return from Hartford to see the Still Life exhibit, and I was of course very much interested in "After the Bath." I am preparing a biography of Charles Willson Peale, which will naturally include much of the detail of Raphaelle's life. But it would be difficult to condense this into a letter, and most of it would probably be of little value to you. I hope to undertake a catalogue of his work, and would be glad to submit it to you, as you could doubtless add to it as much as you would learn. We have one still life of Raphaelle's here, a study of watermelon.

I think the essential point that has never been brought out about Raphaelle is that he was naturally light-hearted, that he was married to a termagant, and that he sought refuge from her scolding in drink. This was the cause of his early death. And this, I believe, goes far to explain the happy originality of "After the Bath."

I hope you will pardon me for bringing such a proposal into this letter, but would your Gallery have any interest in purchasing a small oil painting which we have here, by John M. Stanley. It depicts a river by moonlight, two young ladies in their underwear, floating on a raft toward an island where a party of Indians are leaving their camp fire to welcome them. I have been told there is a replica in Henry Ford's museum, which, if true, would lessen its value, I suppose. We have a privately printed book which gives a full account of the incident, and some family photographs.

Yours sincerely,  
Charles Coleman Sellers.

RAPHAELLE PEALE

1774 - 1825

Born in Annapolis, Maryland, Raphaelle Peale as a child was taken to Philadelphia, where his father, Charles Willson Peale gave him his first art instruction. After an unsuccessful attempt to start a museum in Baltimore with his brother, Raphaelle, returned to Philadelphia about 1800 and set himself up as a miniaturist. In later years he became one of the first American artists to specialize in still life painting.



THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

1201-S

**CLASS OF SERVICE**

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION {28}

R. B. WHITE  
PRESIDENT

NEWCOMB CARLTON  
CHAIRMAN OF THE BOARD

J. C. WILLEVER  
FIRST VICE-PRESIDENT

**SYMBOLS**

DL = Day Letter

NM = Night Message

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

Received at 203 West 14th Street, New York

NG40 12=NORTHAMPTON MASS 9 1143A

MRS EDITH HALPERT=

1938 FEB 9 PM 12 37

DOWN TOWN GALLERY 113 WEST 13 ST=

PLEASE SHIP DRAPED FIGURE WHICH WE WILL PURCHASE AT PRICE  
AGREED ON=

JERE ABBOTT SMITH COLLEGE MUSEUM,

WESTERN UNION MESSENGERS ARE AVAILABLE FOR THE DELIVERY OF NOTES AND PACKAGES

February 9, 1938

Mr. Jere Abbott  
Museum, Smith College  
Northampton, Massachusetts

Dear Mr. Abbott:

Thank you for your telegram. Following your instructions, the "Draped Figure" will be shipped to the Museum tomorrow. We have asked the packer to be especially careful with this fragile sculpture.

If you have any need for photographs, Soichi Sunami, 27 West 15 Street, New York, New York, is an excellent negative. He can either make prints for you here or we can ask him to forward the negative.

You may wish to have the following record of exhibitions:

Newark Museum - "American Folk Sculpture" October 1931  
Albright Gallery-- "Buffalo Centennial" July 1932  
Downtown Gallery - "American Folk Art Sculpture and Index of Design" September 1937.

It has been reproduced in:

Courier Express, Buffalo, July 1932  
New York Evening Post, October 2, 1937  
Art News, October 2, 1937

A color plate has been made by the Index of American Design, W.P.A.

I am very happy that the "Draped Figure" has found such an ideal home. Whenever you are ready for the early American exhibition, mentioned during your last visit, I shall be delighted to cooperate. My best regards.

Sincerely yours,

EGHnrc

THE SMITH COLLEGE MUSEUM OF ART

NORTHAMPTON  
MASSACHUSETTS

THE DIRECTOR

February 12, 1938


Mrs. Edith Halpert  
The Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Mrs. Halpert:

I must say that I am delighted that we are able to add the little early American figure to our collection here. Those who have seen the photograph have been most enthusiastic about it. The more I study it the more I feel that it is in reality very American. What one takes at first for a rather over-sophisticated stylization in the broad hips and very narrow waist, is after all a very literal interpretation of the characteristic figure of women of the time. Furthermore, the drapery is almost identical with that so often used on the cigar store Indian. I have therefore come to feel that the whole figure is, with the exception of the subject-matter, quite consistent with the American sculpture tradition, although it seems to be more competent than the usual run.

A little later in the year I will take up with you the possibility of a small sculpture show.

Very sincerely,

  
Jere Abbott

JA:MCK

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Feb 15, 1938

The Lowell  
Twenty-Eight East 63<sup>rd</sup> Street

Dear Mrs. Halpert:

I have decided to buy the 1919 Demuth of Poppies which you showed me this morning and which I saw at the Whitney Memorial exhibition earlier in the year. It would be a great convenience to me if the owner would sell it to me on the installment plan over a period of say from six to nine months.

Let me explain that my father's death last year struck after I saw you left me with many added expenses and

no immediate increase  
in income. We hope to  
sell the estate promptly  
but much depends upon  
the state of mind of  
the government. In the  
meantime I am rather  
on the fence about my-  
ing pictures, but that  
particular picture fills  
a place in my little  
collection and in  
my horticultural heart  
(for I am a flower  
lover as well as a  
collector of paintings) which  
few Democrats could.  
How would it be if  
I paid you  $\frac{1}{3}$  of the  
price now and the  
remainder on time

The Powell  
Twenty-Eight East 63<sup>rd</sup> Street

first? or if that isn't  
possible to on time first  
and the first to on  
September 1<sup>st</sup>?

I am going to Boston  
tomorrow to be gone until  
Saturday and from  
then on until March  
1<sup>st</sup> I shall be at the  
above address

Sincerely,  
Edward H. Ross



February 17, 1938

Mr. Howard Root  
The Lowell  
20 East 63rd Street  
New York, N. Y.

Dear Mr. Root:

Upon receipt of your charming letter, I communicated with Mrs. Chaffee regarding the terms suggested by you. I have just received a telegram of acceptance and thus the picture is now yours.

The installments suggested by you are entirely satisfactory to both the former owner and the gallery. We are not itemizing the dates on the enclosed bill as we do not want to hold you to the specific dates.

Frankly, I am very much pleased that this really outstanding Demuth has found an ideal home. Paintings of such subtlety are frequently overlooked by the less sensitive gallery visitor. According to Mrs. Chaffee, Demuth considered this his favorite watercolor and repeated this statement whenever he visited the Chaffees.

I hope the government will give you a pleasant surprise when the estate is settled. My very best regards.

Sincerely yours,

W.H.R.C.

P.S. You will note that I am billing you at Clinton. If you decide to have the picture sent there, there will be no sales tax.

LEE ANDERSON

ADVERTISING COMPANY

DETROIT

ADVERTISING

MERCHANDISING

MARKET STUDY

SALES PLANS

2/18/38

The Downtown Gallery,  
113 - W. 13th St.,  
New York,  
N.Y.,

Gentlemen:

From your catalogue of 50 Watercolors and  
Pastels, 1800 to 1938 --

please quote me a price on Nos. 16, 24, 26,

32, 35, 36, 39.

Yours very truly,

Lee Anderson

8415 E. Jefferson Ave.

LA:BC

from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

*Wishener?*  
*775. Hansen*  
*750 Kaufert*

February 18, 1938

Mrs. Bernard Gimbel  
Upper King Street  
Portchester, N. Y.

Dear Mrs. Gimbel:

If you are really interested in adding a Kuniyoshi to your collection, I would suggest that you come in to see the two remarkable examples on view by this artist - one watercolor, and one pastel. The latter is his most recent example and offers a rare opportunity to acquire a first-rate Kuniyoshi at an exceptionally low price.

Sincerely yours,

LGH:rc



February 21, 1938

Mr. Lee Anderson  
8415 East Jefferson Avenue  
Detroit, Michigan

Dear Mr. Anderson:

The prices you asked for are listed below.

#10 Elsheus	Blue Mts. near Pittsfield	\$275.
24 Hassam	Woman with Mandolin	750.
26 Karfiel	Scene on Balcony	125. sold
32 Marin	Sea & Rock Movement	5000.
35 O'Keeffe	Sea hills with Kernal	2000.
36 O'Keeffe	Pool in Woods	1000.
39 Pascia	Girl in Armchair	190.

The only photograph I have available in this group is of the Hassam watercolor. This is being sent to you under separate cover. "Woman with Mandolin", painted in Boston in 1880, is a very unusual example executed long before Hassam became involved in Impressionism. The color is very subtle and is rather difficult to judge from the black and white reproduction. The other pictures selected by you are outstanding examples in every case. While the Karfiel in the snow has been sold, we have several other equally fine watercolors by this artist.

If there is any possibility that you will be in town I think you will be very much impressed with the fifty watercolors and pastels on view. The show is creating tremendous enthusiasm. However, if you are not considering a trip East I may be able to send you a few pictures on approval, when the show closes.

Sincerely yours,

EGH:nc

February 25, 1938

Mrs. H. L. Bingham  
46 Vendome Road  
Grosse Pointe Farms, Michigan

Dear Mrs. Bingham.

We are arranging a one man exhibition of Karfiol's work for out of town showing and I was planning to include "Girl with Red Scarf" which has never been shown publicly.

It occurred to me to communicate with you regarding this painting before it is offered elsewhere. Since it is so outstanding an example of Karfiol's work and is so specially priced, I am very eager to see you have it. Needless to say, this picture offers a rare opportunity to acquire a fine example by this outstanding artist.

Won't you let me hear from you? I hope you will be in town soon again. I enjoyed your visit so much.

Sincerely yours,

LGH:rc



The Romanian Minister, Charles A. Davila, who announced decision to re-enter his country's politics Dec. 19, bends over Mrs. Dwight F. Davis, the former Mrs. Charles H. Sablin.

CONTINUED ON NEXT PAGE

*Here she is without Sables and the  
Door way.*





**German Ambassador, Hans Dieckhoff** (*back to camera*), addresses (*l. to r.*) Mrs. Warren bins, U.S. embassy decorator; Countess van der Straten-Ponthoz; Chargé d'Affaires'



**Lady Lindsay**, American-born wife of the British Ambassador, chats with New York Architect William Delano and former Ambassador to Poland F. Lamot Belin, a du Pont kinsman.

February 25, 1938

Mrs. Dwight Davis  
2300 Foxhall Road  
Washington, D. C.

Dear Mrs. Davis:

Thank you for your check. I am glad that Lewandowski was so well received in Washington. My attention has been called to the fact that Mrs. Roosevelt referred to one of this artist's paintings in her column.

Have you given any further thought to the Sheeler drawing which you admired during your visit at the gallery? It is unquestionably his outstanding work in the conte crayon medium and is considered one of the great pictures produced in the twentieth century. I quoted you a special price on the "Doorway" and hope that you will decide to add it to your collection.

Sincerely yours,

LGHnro

February 28, 1938

Mrs. John D. Rockefeller, III  
1 Beekman Place  
New York, New York

Dear Mrs. Rockefeller:

At the suggestion of Mrs. John D. Rockefeller, Jr., I am sending you a group of photographs which merely suggest the collection of Shaker furniture now available for purchase.

I can tell you in confidence that the collection belongs to Mrs. Juliana Force, director of the Whitney Museum. Your rug came from the same collection. Mrs. Force is greatly in need of money at the present time and we convinced her that it would be much more advisable to sell the Shaker collection as a group rather than break it up in single items at higher prices. No similar collection can ever be assembled as this - with few exceptions - represents the cream of the Shaker tradition. Many of the pieces are famous as a result of the special exhibition held at the Whitney Museum about two years ago.

The selection includes furniture for every room of a house. However, there are no beds included as the Shakers did not go in for comfort. The group consists of about fifty items comprising a complete dining room set, furnishings for library and living room, outstanding highboys, tables and chairs appropriate for bedrooms or any other rooms in the house.

If you are planning to equip a house in the country, you will find this an extraordinary opportunity. No matter what style you have in mind Shaker furniture will fit in perfectly. It is considered the first functional furniture conceived - combining utility and beauty to a high degree.

I shall be glad to go into further details or can arrange to have you and Mr. Rockefeller see the collection at your convenience. I feel reasonably certain that you will be tremendously impressed with the quality, durability and beauty of this early American contribution.

May I hear from you?

Sincerely yours,



THE METROPOLITAN MUSEUM OF ART  
NEW YORK

OFFICE OF THE SECRETARY

March 1, 1938

The Downtown Gallery  
115 West 13th Street  
New York City

Gentlemen:

I have the honor to tell you that the Trustees of the Museum, at their meeting held February 21, 1938, accepted the painting, Notre Dame, Paris, by Samuel Halpert, offered to the Museum as a gift through you by an anonymous donor. May I ask you to convey to the donor, on behalf of the Trustees, their thanks and appreciation for this generous gift.

Very truly yours,

*H. W. Kaut*

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I have been away, there has been illness in the family and various other things to account for it.

The purchasers of the Folk Art pictures were

Mr. Robert Allerton      Portrait of a Boy. 64.  
Spartanburg, Ill.

Mrs. Mary Mahlborg      Landscape with Camel. 114.  
599 Lake Shore Drive

Mrs. Kersey C. Reed      Dish of Fruit. 84.  
1550 No. State Parkway

Mrs. Charles Swift      Two Flower pieces. 909.  
209 Lake Shore Drive      1141

I had hoped to be in New York before this and shall come in to see you when I am there.

Sincerely yours

Kate R. Brewster

The typewriter has just been overhauled and seems to be in good shape.



March 4, 1938

Miss Anna Kelly  
3405 Park Boulevard  
San Diego, California

Dear Miss Kelly:

It certainly was swell to hear from you and also to have a mailing address. I did so want to get in touch with you.

Miss Young, during her visit, mentioned that you have not been completely well. I was very sorry to hear that and hope that San Diego has straightened you out completely. Evidently, California is all that it is cracked up to be. It must be marvelous to have good weather all the time. Do you spend much time out of doors? How much longer do you plan to stay out west?

I have seen and heard very little of #10. Mrs. N. spoke to me the other day on the telephone and said that she was finally seeing daylight in her new apartment. The move was evidently a tremendous event in the life of the entire family. During the conversation she mentioned that her favorite quotation is "Blessed is he who has nothing", but I finally convinced her that "it ain't so", as we have occasion to know from the other citizens. With all the hectic activities, I suppose it is difficult to judge whether efficiency prevails at #10 or its substitute. However, I am certain that life would have been much simpler for the family if you were here. Miss Robinson is still on 54th street and expects to be torn down with the building. Everyone else has moved either to Park Avenue or to Rockefeller Center. I am very eager to see the new apartment after all the reports I have had. Mrs. N. is now putting in the finishing touches in the way of pictures and suggested that I come up shortly after to see it.

If I can pluck up enough courage and can raise enough funds, I hope to drive to California during the summer, taking part of my vacation to see America first. If you are still there possibly I shall continue South and call on you. It will be so nice to see you again.

I want to take this occasion to thank you for the many kindnesses you extended to me on 54th Street. I know that you



March 4, 1938

helped materially in my connection there and I am most appreciative - aside from the personal relationship which is a great source of pleasure to me.

Sincerely yours,

Many thanks for sending me the Travel Magazine.

March 4, 1938

Mr. Paul Mellon  
Woodland Road  
Pittsburgh, Pa.

Dear Mr. Mellon:

A month or so ago we succeeded in purchasing a small private collection which included some of the most beautiful watercolors and paintings on velvet we have yet owned. We also have a remarkable group of paintings in other media with a great variety of subject matter.

If you and Mrs. Mellon are planning to be in New York in the near future, I hope that you will pay us a visit. I should also like to show you the unique collection called "Picture Courtship of Gage-Ingersoll" which was included in our exhibition of "American Genre" paintings, now on view at the Phillips Memorial Gallery in Washington, D. C.

Sincerely yours,

EGH:rc

March 8, 1938

Mrs. Walter Brewster  
2704 Lake View Avenue  
Chicago, Illinois

Dear Mrs. Brewster:

Many thanks for sending me the information regarding the folk art pictures.

I am so sorry that you have had trouble in the family and I sincerely hope that everything is alright now. I also hope that you will come to New York soon as it is always a great pleasure to see you and Mr. Brewster.

My best regards.

Sincerely yours,

LGH:nc



HOWARD MOOREPARK

7352 WOODROW WILSON DRIVE · HOLLYWOOD, CALIFORNIA

Paintings  
Drawings  
Prints

Hillside  
4268

March 9 1938

Downtown Gallery  
113 West 13th Street  
New York City

Dear Sirs

I am sorry not to have written you before - the only reason that I have not continued the \$25.00 monthly payments for the Pascin oil is that my client unexpectedly left town a few months ago and has not yet returned, nor can I find out when she will be back. As soon as she returns I will resume payments. I realize that this does not absolve me of my responsibility, but owing to the so-called recession several very large sums due me have been postponed and this has placed me, temporarily, in a bad position. In view of this I hope that you will be able either to wait until my client returns to town or until I can otherwise acquit the amount due in full.

Sincerely

*Howard Moorepark*  
Howard Moorepark

March 10, 1938

Miss Moss Hart  
R.F.D. #1  
New Hope, Pennsylvania

Dear Mr. Hart:

I see by the papers that you are on your way back East and I hope that you will pay us a visit shortly.

It may interest you to learn that in the modern group we have a painting, just completed, by Charles Sheeler of a Doylestown house interior. As you may know, Sheeler is famous not only for his industrial series of paintings, now in many museum collections, but also for his Bucks County group. This new canvas is the first of this subject for a period of years. It will be on view with several other important examples by Harriol, Muniposhi, Larin and O'Keeffe - beginning March 10th. I am very eager to have you see this particular painting.

We have also acquired some very exciting additions in the Folk Art Gallery which I shall be glad to show you, at your convenience.

I look forward to seeing you.

Sincerely yours,

L. Glavin

ARTS COMMISSION  
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THE DETROIT INSTITUTE OF ARTS  
OF THE CITY OF DETROIT

W. R. VALENTINER  
DIRECTOR  
EDGAR P. RICHARDSON  
ASSISTANT DIRECTOR  
CLYDE H. BURROUGHS  
SECRETARY

10 March 1938

Mrs. Edith Halpert  
Downtown Gallery  
113 West 13th Street  
New York City, N.Y.

Dear Mrs. Halpert:

Ever since seeing your superb "Red Poppies" in the Whitney Demuth Show, I have been intending to write and inquire of you the price, as this fine water-color interests me indeed. I notice, by the way, that it is reproduced in the new issue of "Apollo" which has brought it to my attention again.

I will look forward to hearing from you at your convenience.

With kind regards,

Sincerely yours,

*John S. Newberry*  
John S. Newberry

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March 12, 1938

Mrs. John D. Rockefeller III  
1 Beekman Place  
New York, N. Y.

Dear Mrs. Rockefeller;

As you requested, Mr. Horne returned to 8th Street, and checked the items thoroughly. The enclosed list indicates which objects require repair, and the detailed information is given below: -

- 1....BAKE SHOP TABLE of Pine and Maple. The top has to be drawn together.
- 2....LILDER'S DESK of Pine and Hickory. Requires one missing knob.
- 3....CHAIR for above, of Maple. Requires new splint seat.
- 4....SEATING STAND of butternut and cherry. Top requires pulling together, and making firm on tripod base.
- 5....CHAIR of maple. One chair requires new splint seat.
- 6....WOCKER of curly maple. Requires new splint seat.

We shall make arrangements to leave the chairs with the Shakers who will make the repairs (nos 3, 5 and 6) over a period of a few months. The charge will not exceed \$10.00 each and may be less. We shall make no extra charge for service and will supply you with the original bill, plus the delivery expense both ways.

Mr. Horne suggests that the wood repairs be postponed until you are almost ready to use the furniture. As the immediate atmosphere differs in various localities, he considers it best to wait. However, we shall follow your wishes in the matter. In any event, Mr. Horne will supervise all such repairs with no charge for supervision. He will also see to the refinishing when the time comes up for the final details.

Mrs. Force agrees to hold the material for a week or ten days - whenever you wish to have it called for. She is very much pleased that this valuable collection has found such an ideal home. I am certain that you will be very happy with the acquisition when you have time to consider it at your leisure. We did rush you so, but I think that you understand the special circumstances which made it necessary, and which also made possible so special a price.

I am enclosing an itemized list with the bill for checking purposes.

Sincerely yours,

# FORCE COLLECTION OF SHAKER FURNITURE (Bill # 1816)

<u>Wood</u>	<u>Object</u>	<u>Description</u>
Pine	HIGHBOY	5 long drawers, 4 short drawers, cupboard top with two raised and sunken panel doors. Bracket feet.
Butternut	CASE OF DRAWERS	4 long drawers, 4 short drawers; bracket feet.
Pine	BUREAU DESK	Top drawer lets down to supply writing surface with <del>ten</del> small drawers and pigeonholes. Three drawers below. Bracket feet. (photograph).
Maple	SWIVEL STOOL	Splay leg base with curly maple seat and wooden spindle back.
Pine	WOOD BOX	"The Box of the Burning Volumes".
Pine	WOOD BOX	In two sections - one for logs; the other for kindling. On two trestle feet.
Pine	CHILD'S HUNG- ING TABLE	2 drawers in box top which sets on two three-legged splay bases.
Pine and Cherry	LAUNDRY TABLE	base of Cherry with two drawers; two board pine top.
(1) Pine and Maple	" BAKE SHOP TABLE	Maple base with two drawers; two board pine top. (Photograph)
Pine and Maple	DROP LEAF TABLE	Turned legs of maple with bamboo type stretchers Pine top.
Pine	DROP LEAF TABLE	Double butterfly supports to leaves. Tapered legs.
Pine and Swamp maple	CHILD'S SWING DESK	Three graduated drawers and pull-out shelf below work top. One drawer above. Four round turned legs.
Pine and Maple	STOOL	Adjustable swivel. Maple base, pine seat; back of wire and wood. For sewing desk above. (Photograph).
(2) Pine hickory	* ELDER'S DESK	Tall desk with hickory set in curved upright stretchers. One long and two short drawers

(continued)



# The Mountain Gallery

continued  
(2)

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<u>Wood</u>	<u>Object</u>	<u>Description</u>
Pine and hickory	ELDER'S DESK	below writing surface. Stamp drawer on side. Pigeon hole interior. A Thomas Bishop piece.
Maple	* CHAIR	High, two slat chair; companion to above.
Butternut * and Cherry	SEWING STAND	Tripod base of cherry; butternut top with two drawers suspended underneath. (Photograph)
Pine and Butternut	BENCH	Meeting house bench with back and arms. Pine seat.
Pine and Maple	HEMB TABLE	Square pine top on maple base with two drawers. Tapered legs. (Photograph).
Pine	TUCKAWAY TABLE	Square top with double gate support and trestle feet. (Photograph)
Maple	CHAIR	One slat dining chair. (Photograph)
Maple	8 CHAIRS	Two slat dining chairs with woven seats. Some with tilt buttons in rear legs for rocking.
Maple	2 CHAIRS	Two red tilt-back side chairs.
Maple	* 2 CHAIRS	One refinished; one painted yellow.
Painted	2 ROCKERS	Ebonized rockers without arms. Black and red taped seats.
Stained	ROCKERS	With arms; taped seat, mushroom finials.
Curly Maple	ROCKERS	Made for Eliaress.
Pine	SINK	Two board trough on sawbuck base.
Iron	STOVE	Pyramid top on splay leg base with apron.
Maple and Pine	CHILDREN'S TABLE	Dining table, six feet long. Pine top, curly maple trestle foot base.

## AT SOUTH GALLERY

Pine and Maple	TABLE	Dining table, twelve feet long. Pine top and maple base. Trestle feet. (Photograph)
Pine and Maple	COUNTER	Maple base with six drawers on four round, turned legs. Overhanging top of pine. (Photo).
Curly Maple	COUNTER	Curly maple throughout. Base with <del>six</del> drawers has four hidden wooden wheels to make easy moving. Overhanging top with drop leaf at back. The history of this piece as it was moved from one department to another is written on inside of case.

\* Requires repair.



# LIST OF SHAKER FURNITURE ON TOP FLOOR OF 14 West 8th Street

HIGHBOY	Pine	5 long drawers, 4 short drawers, cupboard top with two raised and sunken panel doors. Bracket feet.
CASE OF DRAWERS	Butternut	4 long drawers, 4 short drawers. Bracket feet.
BUREAU DESK	Pine	Top drawer lets down to supply writing surface with small drawers and pigeonholes. 3 drawers below. bracket feet. (photograph)
SWIVEL STOOL	Maple	Splay leg base, curly maple seat, wooden spindle back.
WOOD BOX	Pine	"The box of the burning volumes".
WOOD BOX	Pine	In two sections - one for logs and one for kindling. On two trestle feet.
CHILD'S IRONING TABLE	Pine	5 drawers in box top which sets on two three-legged, splay bases.
LAUNDRY TABLE	Pine & Cherry	Base of cherry with 2 drawers, 2 board pine top.
X BAKE SHOP TABLE	Pine & Maple	Maple base with 2 drawers, 2 board pine top. (Photograph).
DROP LEAF TABLE	Pine & Maple	Turned legs of maple with bamboo type stretchers. Pine top.
DROP LEAF TABLE	Pine	Double butterfly supports to leaves. Tapered legs.
CHILD'S SEWING DESK	Pine & Stamp Maple	5 graduated drawers and pull-out shelf below work top. One drawer above. 4 round turned legs.
STOOL	Pine & Maple	Adjustable swivel. For above sewing desk. Maple base, pine seat, back of wire and wood. (Photograph).
① ELDER'S DESK	Pine	Tall desk with hickory set in curved upright stretchers. 1 long and two short drawers below writing surface. Stamp drawer on side. Pigeon-hole interior. A Thomas Bishop piece.
② CHAIR	Maple	High, two slat chair for above.
③ SEWING STAND	Butternut & Cherry	Tripod base of cherry, butternut top with 2 drawers suspended underneath. (Photograph).
BENCH	Pine & Butternut	Meeting house bench with back and arms. Pine seat.
HERB TABLE	Pine & Maple	Square pine top on maple base with 2 drawers. Tapered legs. (Photograph).

TUCKAWAY TABLE	Pine	Square top with double gate support and trestle feet. (Photograph).
CHAIR	Maple	One slat dining chair. (Photograph).
8 CHAIRS	Maple	Two slat dining chairs with woven seats. Some with tilt buttons in rear legs.
2 CHAIRS	Maple	Two red tilt-back side chairs.
(4) 2 CHAIRS	Maple	One refinished. One painted yellow.
2 ROCKERS	Painted	Ebonized rockers without arms. black and red taped seats.
ROCKER	Stained	Armchair, taped seat, mushroom finials. Rocker.
(5) ROCKER	Curly Maple	Eldress' chair.
SINK	Pine	Two board trough on sawbuck base.
STOVE	Iron	Pyramid top on splay leg base with apron.

IN MRS. FORCE'S LINEN ROOM

TABLE	Maple & Pine	Children's dining table. 6 feet long. Pine top, curly maple trestle foot base.
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AT SOUTH SALT

TABLE	Pine & Maple	Dining table. 12 feet long. Pine top and maple base. Trestle feet. (Photograph).
COUNTER	Pine & Maple	Maple base with 6 drawers, on 4 round turned legs. Overhanging top of pine. (Photograph).
COUNTER	Curly Maple	Curly Maple throughout. Base with 8 drawers has 4 hidden wooden wheels to expedite moving easily. Overhanging top with drop leaf at back. The history of this piece, as it was moved from one department to another, is written on the inside of the case.



March 12 1938

Gasparilla Inn  
on Gasparilla Island  
Boca Grande, Florida

Dear Mrs. Halpert:

Thanks  
for the bit of free verse by  
John Marin. I have an idea  
that someone reading it 50  
years from now would at-  
tach more significance to it  
than I do. At least he writes  
better than most of the Sunday  
painters ~~paint~~ which isn't  
saying very much. I remember  
that Ryder was a writer too -  
and one mustn't forget Maket-  
ma Eilslennius. I shall be  
interested in whatever he  
has to say about the  
Armory show.

Regarding a nest for the  
Dumet, I would try a piece  
of mat about the color of  
the nest on the top it nest but  
not so dark. The more I think



about it the more I became convinced that Dinneth knew what he was doing when he framed his picture - only he made the space between the picture and the frame too narrow and used a paper mounting that has turned an unpleasant color.

I still expect to call at the Downtown Gallery on April 4th

Sincerely,  
Edward Whorf

Mrs. Ethel G. Halpert  
The Downtown Gallery  
113 West 13<sup>th</sup> St.  
New York City

March 14, 1938

Mr. Harold Goldsmith  
730 Park Avenue  
New York, N. Y.

Dear Mr. Goldsmith:

We have just received word that the Chicago Art Institute water color show is being collected tomorrow. Among the pictures Mr. Marshe invited is Freudenthal's "Subway", which you decided to return. May we have Budworth call for it tomorrow?

With our new show opening on Wednesday, I should like to have the Kuniyoshis you do not wish to keep, and shall have them called for at your convenience - Tuesday or Wednesday. I seem to be slipping as a saleswoman with you, and really dislike using pressure. However, as a friendly gesture I would urge you to keep "Skating" as well as "Laine Family" which you said you wanted definitely. These, together with the magnificent figure piece will give you an excellent background for any future additions you may have in mind, and will give you an interesting variety of subject matter. Furthermore, if money may be mentioned these days, buying the two pictures offers a special reduction impossible otherwise. Kuniyoshi agreed to reduce "Laine Family" from \$500. to \$300. if "Japanese Toy Tigers" goes with it. I shall take it upon myself to make the same cut if you include the "Skating" instead - thus bringing down the price to \$300. for the two, payable in instalments if you like.

I cannot tell you how much I enjoyed yesterday's visit. It was charming of you, and I hope that I shall see you soon again. If you would like to discuss the Kuniyoshi matter further, try to come in before you leave for the South, or if you care to do so, come and have dinner with me Wednesday.

My best regards.

Sincerely yours,

March 15, 1938

Mr. Vincent Astor  
23 West 26th Street  
New York, New York

Dear Mr. Astor:

In reading the fascinating Profile current in the New Yorker, I learned that you were interested in penguins.

So count you have heard of the outstanding ceramic artist, Carl Walters, who is represented with his animals, birds, fish and pottery at the Metropolitan Museum, the Cincinnati, the Whitney, Alfred University, Lavenport, Portland, Worcester, University of Minnesota, museums and in the Art Institute of Chicago, Minneapolis Art Institute, Museum of Modern Art.

We have a superb Penguin in ceramic by Carl Walters which I should be very glad to show you at your convenience - or if you prefer I can send it to your home on approval, with no obligation on your part.

Sincerely yours,

EGH:rc



March 15, 1938

Miss Eleanor D. McLaughlin, Director  
The Social Museum  
~~Vassar College~~  
Poughkeepsie, New York

Dear Miss McLaughlin:

"Henry Clay" was originally invited by Mr. Goodyear for the American Exposition in Paris. We did not realize that the objects would be called for so soon - and furthermore wanted you to have this very important New York State carving.

The truckman called for all the sculpture today and naturally we could not include "Henry Clay". Although we hesitate to disturb your show, we wonder whether it would be possible to send on this one piece directly to the Museum of Modern Art at 14 West 49th, New York, N. Y. The packing has already started. I shall appreciate your cooperation greatly. Please let me know when the figure is sent to the Museum.

How is the show going?

Sincerely yours,

LGHnrc

March 17, 1968

Mr. John S. Newberry  
Detroit Institute of Arts  
Detroit, Michigan

Dear Mr. Newberry:

Thank you for your letter. Forgive me for not having answered sooner but the painting, "Red Poppies" has been one of my problems for some time and I wanted to think about it further before replying.

I purchased this extraordinary example of Demuth's work from Alfred Stieglitz some years ago when Demuth was still alive and mentioned that it was one of his three best paintings. At that time I acquired it for my private collection and although a number of collectors and museums have expressed a desire to purchase it, I have refused to part with it.

However, with conditions as they are at the moment, I am not in a position to continue saying no. The lowest price that I can consider for Museum purchase is \$1500.00. Other paintings acquired at the same time were sold at an average price of \$2000.00 and were not as outstanding.

Sincerely yours,

LGH:nrc

MRS. HOWARD M. BINGHAM - 56 VENDOME RD. - GROSSE POINTE FARMS, MICH.

March 10, 1938

Dear Mrs. Halpert,

You were so nice to give me the opportunity to have Mr. Karfiol's "Girl with Red Scarf" before sending it with his exhibition. Nothing would please me more than to be able to buy it but right now that is impossible. Having a Karfiol is something that I shall have to look forward to, in the not too distant future I hope.

I shall certainly make a visit to your very attractive galleries one of the first things I do when I come to New York again.

You were very nice to have us for cocktails and I have been extremely remiss: not to have written you to tell you how much I enjoyed you, your home and your friends. The next time, I hope we may have the pleasure of taking you to one of the restaurants we discovered - perhaps one you have not found.

Sincerely yours,

*Eleanor F. Bingham*



VASSAR COLLEGE

POUGHKEEPSIE-NEW YORK

*The Social Museum*

*Office of the Director*

March 16, 1938.

Miss Edith Halpert  
Director, The Downtown Gallery,  
113 West 13 Street, New York.

Dear Miss Halpert:

Thank you for your letter of March 15.  
The figure "Henry Clay" will be crated to-morrow, thursday,  
and will be sent by express friday, March 17, to the  
Museum of Modern Art at 14 West 49th street, New York city.

Enclosed are some clippings concerning  
the exhibit. Sorry I have been so slow in sending them to  
you. Thank you again for all your help.

Sincerely yours,

*Emily Parsons Hunt*

at the direction of  
Eleanor Dunning McLaughlin  
Director, The Social Museum

March 17, 1958

Mrs. Simon Guggenheim  
630 Park Avenue  
New York, New York

Dear Mrs. Guggenheim:

Some time ago you purchased a bowl by Carl Walters. I was very much pleased that you showed a personal interest in his work since the Guggenheim Foundation had already given him a Fellowship to continue with his extraordinary experiments in the field of ceramics.

While Walters' reputation has developed to a point where he is considered by many the outstanding ceramic artist, general conditions have made it difficult for him to capitalize on his reputation. At present he is in financial straits and we are trying to do whatever we can to help him through this period. There are several prospects for the future but I am writing to you in the hope that your interest in this artist as well as in American art in general will encourage you to consider the following plan.

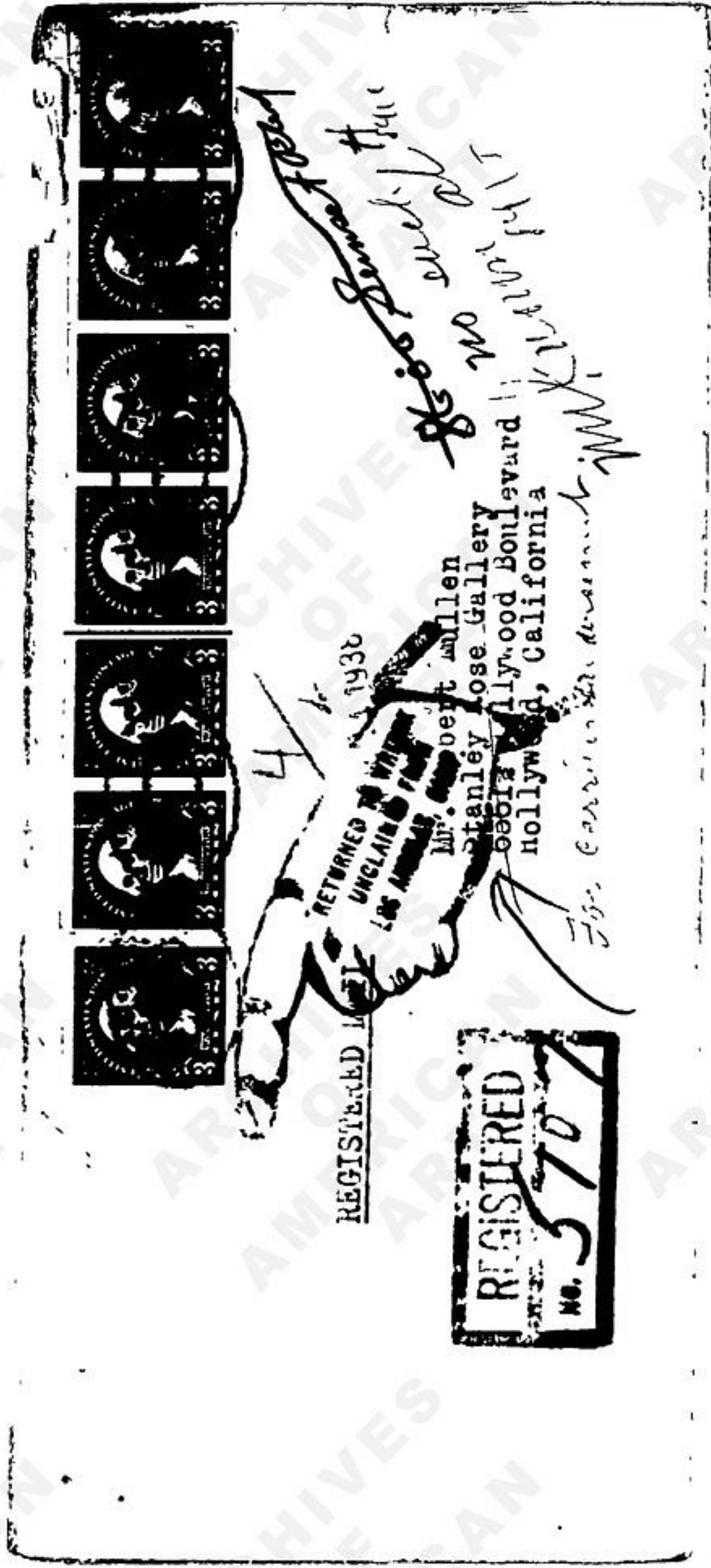
Would you subscribe \$200.00 a month for a given period with the idea of taking in return examples of his work at specially reduced prices. His animals, birds and fish are justly celebrated and his pottery makes very decorative notes in the home. Even if you are not planning to add such decorations in your home, it occurred to me that you might be willing to donate Walters' ceramics to museums, at your own discretion. Every museum in the country would welcome a Walters.

We are not in the habit of writing for assistance for our artists. However, I feel that Carl Walters is too important in the creative field to be hampered in any way, if it is at all possible to enlist the aid of someone with real appreciation and generosity of spirit.

May I hear from you?

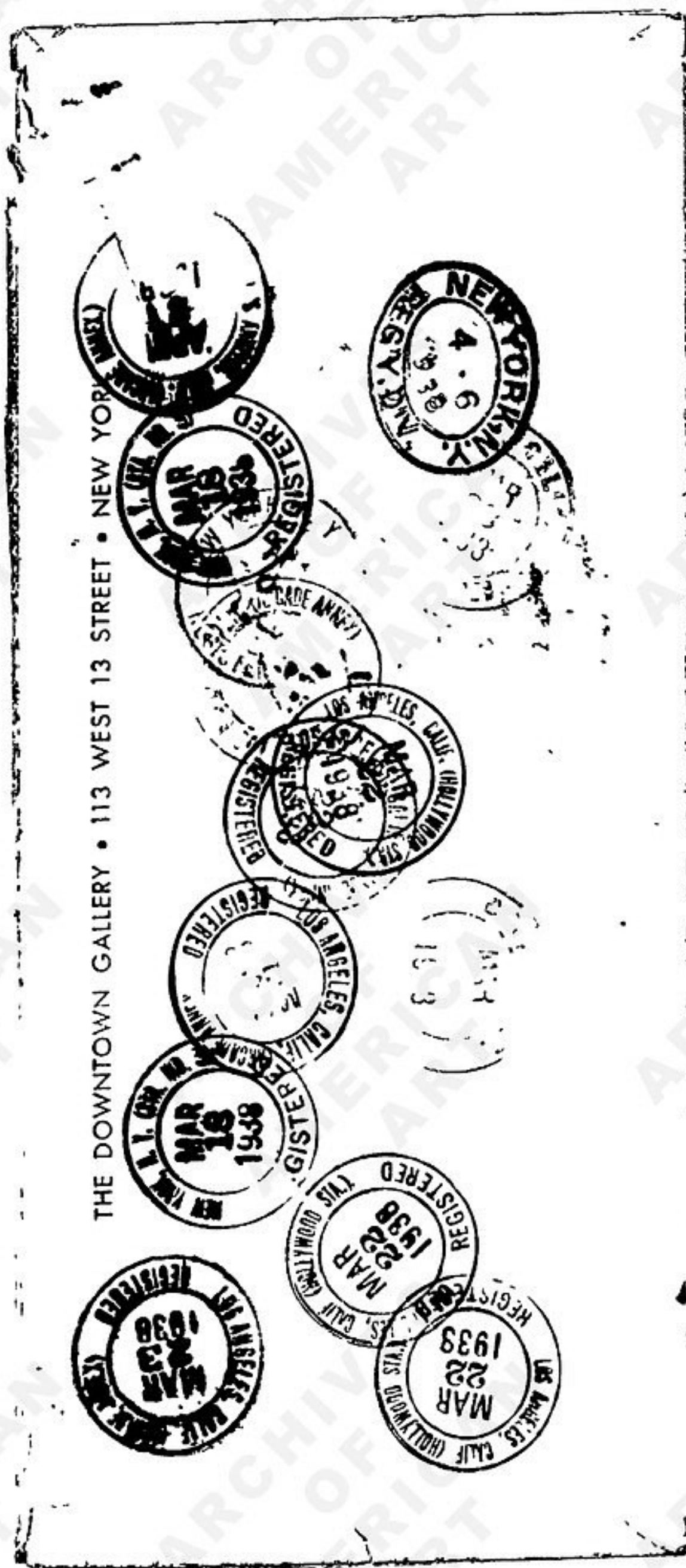
Sincerely yours,

L. H. H. H.





Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# THE DOWNTOWN GALLERY

## CONTEMPORARY AMERICAN ART

113 WEST 13 STREET • NEW YORK • TELEPHONE WATKINS 9-1535

EDITH GREGOR HALPERT • DIRECTOR

March 17, 1938

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Robert Mullen  
Stanley Rose Gallery  
6661 1/2 Hollywood Boulevard  
Hollywood, California

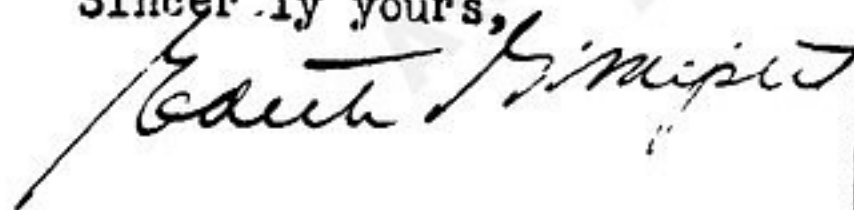
Dear Mr. Mullen:

In November of 1936 you signed a receipt for eighty-five prints by Cikovsky, Coleman, Hart, Auniyoshi, Locke, Sheeler and Goldthwaite - and one Pop Hart book. The total sum represented was \$1681.00. These prints and book were sent to you on a consignment basis and the arrangement included either payment for the prints or the return of the entire consignment.

We have asked repeatedly for the return of this material or for the payment of same and have received no reply from you.

Merely as a courtesy you might have answered our several letters. However, we are now demanding that every print listed in the consignment be returned to us immediately or that payment in full be sent.

Sincerely yours,



EGHnrc

March 19, 1938

Mr. George H. Edgell, Director  
Museum of Fine Arts  
Boston, Massachusetts

Dear Mr. Edgell:

So long a period has passed since your last visit that I am writing to you in the hope that you will come in when you are next in the city.

At the moment we have an exhibition of paintings by Karfiol, Kuniyoshi, Marin, O'Keeffe and Sheeler. I am very eager to have you see the new examples on view. I am still hoping that the museum will add a Karfiol to its collection as well as paintings by the other artists listed.

In any event, it will be a great pleasure to see you again.

Sincerely yours,

LGHnrc





OFFICE OF THE DIRECTOR

MUSEUM OF FINE ARTS

BOSTON, MASSACHUSETTS

March 21, 1938

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Mrs. Halpert:

As Mr. Edgell is on his way home from Egypt, I am writing to acknowledge your letter of March 19th to him. He has been away for over two months, hence the reason why he has not been in New York. I will show him your letter as soon as he returns.

Sincerely yours,

*Eleanor S. Hummer*

Secretary to the Director.

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Goodman-Walker<sup>INC</sup>  
Fine Arts



H NELSON GOODMAN  
~~CHARLES D. CHURCH~~

SIX HUNDRED SEVEN  
BOYLSTON STREET  
Boston Massachusetts  
March 23, 1938

The Downtown Gallery  
113 West 13th St.  
New York, N. Y.

Dear Mrs. Halpert:-

A customer of ours would like to know the price of the Sheeler painting, "Clapboards in Sunlight" exhibited at the Rhode Island School of Design recently. I have an idea that the price would be more than this customer can afford, but I should like to have the information as soon as possible as he might be tempted.

Very truly yours,

*Margaret Osgood.*

Secretary  
GOODMAN-WALKER, Inc.

HNG:MCO

ARTS COMMISSION  
EDEL S. FORD, PRESIDENT  
ALBERT KAHN  
ROBERT H. TANNAHILL  
EDGAR S. WHITCOMB  
COMMISSIONERS

**THE DETROIT INSTITUTE OF ARTS  
OF THE CITY OF DETROIT**

W. R. VALENTINER  
DIRECTOR  
EDGAR P. RICHARDSON  
ASSISTANT DIRECTOR  
CLYDE H. BURROUGHS  
SECRETARY

March 24, 1938

Mrs. Edith Halpert  
Downtown Gallery  
113 East 13th Street  
New York City

Dear Mrs. Halpert:

Enclosed is advance proof of a department which we are inaugurating in the Spring issue of THE ART QUARTERLY. It is to be called "Recent Outstanding Acquisitions of American Museums", and will consist of eight or ten full-page reproductions of recently acquired works of art. We believe that this department will not only be a desirable addition in itself, but that because of its position immediately preceding the advertising section it will make THE ART QUARTERLY an even more attractive advertising medium for galleries like your own.

We hope that you are now in a position to consider taking space in our next issue, and that we will hear from you before April 1, the deadline. The rate is two hundred dollars for one-half page and one hundred dollars for one-quarter page, for four issues. We allow a two per cent cash discount.

Cordially yours,

*John D. Morse*  
John D. Morse  
Managing Editor  
THE ART QUARTERLY

JDM:MSB

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March 25, 1938

Miss Margaret Osgood  
Goodman Walker, Inc.  
697 Boylston Street  
Boston, Massachusetts

Dear Miss Osgood:

The Sheeler painting, "Clapboards in Sunlight", now at the Rhode Island School of Design is priced at \$1500.00. This was reproduced in color in House and Garden and since Mr. Sheeler was paid for reproduction privileges he will accept a reduced price so that we can offer the picture to you at \$1200. net.

We have other examples at the gallery and if you care to send your client in we shall be glad to arrange for a commission to you in the event of sale.

I also want to advise you that the Likovsky framed watercolors arrived in good condition. Have you any idea when the unframed paintings will be returned? We are in no particular hurry but I should like to know about when we may expect them.

Sincerely yours,

LGH:rc

March 26, 1938

Mr. George Biddle  
Croton on Hudson  
New York

Dear Mr. Biddle:

Thank you for sending me the Fascin article. I enjoyed reading it very much but have no constructive suggestions to make. Naturally it is too short for a separate booklet and I do not know of anyone who is planning to publish a general survey of Fascin's art, in which event your article would make an excellent foreword. If I hear any plans along these lines, I certainly shall get in touch with you promptly.

Meanwhile, I am returning the article to you by registered mail.

Sincerely yours,

Edith

March 28, 1938

Mr. Charles Sawyer  
Addison Gallery of American Art  
Andover, Massachusetts

Dear Mr. Sawyer:

I have for sale a remarkable example by Ralph Earl. This picture is a portrait inscribed on the back, "Mrs. Patty Porter - R. Earl painted 1804".

I have been told by the other name Mrs. Patty Porter was related to Ebenezer Porter, founder of Andover Seminary. It seems likely that it is related to your institution.

As the painting is historical in fact, the painting is of such merit, and so very low in value that I think you will be interested. I am not offering it elsewhere until you have had an opportunity to consider it. A photograph is enclosed. Will you be good enough to return it is photograph in any event as it is the only record I have. The picture measures 36 1/2" x 40", and has its original frame.

Sincerely yours,

EGH:rc



March 26, 1938

Mr. Charles Cunningham  
Museum of Fine Arts  
Boston, Massachusetts

Dear Mr. Cunningham:

On April 5th I am opening an exhibition of twelve pastels by Susan Dickinson. The artist's sister, Mrs. Collins, recently discovered a fine group of her work. The entire group and a few others are now in my possession. These include a number of portraits, a landscape and a number of subjects. Susan Dickinson died in 1900 and has been painting in the collection.

Although Dickinson was not painted, there are many of his portraits in seven hundred and fifty in our collection. In looking through the list, I find that he is not represented in the Museum of Fine Arts. As I am eager to place all of the paintings in the exhibition in museum collections, I am writing you in advance of the opening (April 5th) offering any of the group at amazingly low prices to insure their permanency.

I can send you photographs of the entire collection or shall be glad to show the originals to you if you can arrange to come in. I look forward to seeing you.

Sincerely yours,

EGH:rc

894 POST ROAD  
SCARSDALE, NEW YORK

3/28, '35

Dear Mrs. Halpert -

I hope you  
will overlook my delay in replying  
to your letter in which you request  
the loan of the Dickinson which has  
been reproduced in color. Somehow  
your letter was mislaid & I forgot  
about your request until the letter  
showed up today.

Much to my regret I find it  
impractical to lend that particular  
Dickinson, but shall be pleased  
to lend you one of the others, all  
of which are representative & beautiful  
with but minor blemishes.

Sincerely yours,  
M. T. Gleason





Mrs Barton Longacre Keen

210 PRINCE GEORGE STREET  
ANNAPOLIS, MARYLAND

March 29<sup>th</sup> 1937

My Dear Mrs Halpert.

Mrs Thomas Bier assistant director of  
Phillips Memorial Gallery suggested that I  
write to you about three portraits which I want  
to sell - a portrait - sepia - of Amy Clay full  
length  $3\frac{3}{4}'' \times 2\frac{1}{2}''$  on paper  $8'' \times 4''$  painted from  
life - 1818 or 1820 - by James Barton Longacre  
of Philadelphia - portrait - sepia - of Daniel Boone  
full length  $2\frac{1}{2}'' \times 1\frac{1}{2}''$  on paper  $6'' \times 3''$  - signed  
"Daniel Boone by J. B. Longacre" - J. B. Longacre was  
my husband's Grand father - the Daniel Boone  
has reproduced on the American State Bonds. 1837.

After Mr Longacre's death 1869 (born 1794) his  
daughter Mrs John Foster Keen looked after his  
desk & it was down until after her  
death in 1906 when it was asked to open it -  
has given these & other treasures. I was told  
some years ago by an expert in art of the time  
Mr. C. M. ... I wanted to see them & take  
not less than \$300 = for Amy Clay & 200 = for  
Daniel Boone. The time has come -  
I have also a portrait - oil - of



Simon Kenton (Brigadier General) painted  
from life by Louis H. Morgan three months  
before the old gullman's death March 1836.  
In Longacre's Commission Louis Morgan +  
painted the portrait & the reproduced, prepared  
for the National Portrait Gallery & "Distinguished  
Americans" Vol. IV - 1839. There are 4 Johnsons - 1832 -  
1834 - 1835 - 1839. An interesting article about  
Simon Kenton who was born in Fauquier County  
Virginia "Went West" & was with Clark Lewis. Boone.  
Frontier, Wayne - Harrison fighting up to the  
war of 1812. There is a charming history of Louis  
Morgan - Filson Club Publications No 17. The  
Old Masters of the Blue Grass by General Samuel  
Johnson Price - Johnsons whose portraits he painted  
the Castleman - Fryers - Bullocks - Breckenridges &  
others - Louisville - Lexington - Frankfort where  
most of his work was done - Knoxville 186 - 14  
E 37. St. Mr. Davidson in charge has it on sale  
for me. It is 29 x 23 1/2" - he also has a copy of  
the Filson Club Publications. I hope you are in-  
terested, will see Simon Kenton & write to me about  
Henry Clay & Daniel Boone in a cabinet in my drawing  
room - if you come to Annapolis I will be charmed  
to see you. Sincerely  
George Harmon Keen  
Mr. Barton Longacre Keen



OFFICE OF THE SECRETARY  
125 WEST 11<sup>TH</sup> STREET  
NEW YORK

March 30, 1938.

*POH*  
*AF A*

Dear Miss Halpert:

Thank you very much for  
your letter of March 19th.

We have been most grateful  
for your loans now on exhibition and I shall  
be delighted to come to your gallery and talk  
to you about other items.

We are not actually moving  
until October but I shall have time in about  
two weeks to run over.

I look forward to seeing you  
again.

Very sincerely,

*Griffiths Bailey*  
Secretary.

Miss Edith G. Halpert,  
American Folk Art Gallery,  
113 West 13th Street,  
New York City.



March 31, 1938

Mrs. John Garrett  
4545 North Charles Street  
Baltimore, Maryland

Dear Mrs. Garrett:

From the letter your secretary sent me I assume that you are interested in the matter of the purchase of the two vases and the present.

I am sorry that I cannot tell you more about the matter at this time. I am sure that you will be satisfied with the results of the purchase. I am sure that you will be satisfied with the results of the purchase. I am sure that you will be satisfied with the results of the purchase.

Since your last visit to the gallery we have succeeded in finding some more of the same kind. I am sure that you will be satisfied with the results of the purchase. I am sure that you will be satisfied with the results of the purchase. I am sure that you will be satisfied with the results of the purchase.

I hope you enjoyed your visit South. I look forward to seeing you.

Sincerely yours,

LG:nc



JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

551 FIFTH AVENUE · NEW YORK · N · Y.

March 31, 1938.

Mrs. Edith Halpert, Director  
The Downtown Gallery  
113 West 13 St.  
New York City

Dear Mrs. Halpert:

Mrs. Guggenheim's Secretary has sent me your letter of March 17 for reply. The reference has been made to me because Senator and Mrs. Guggenheim, since they established and endowed this Foundation for the purpose, do not personally make grants of funds to scholars and artists. This Foundation which they have so generously endowed is their agent for that purpose, but since Mr. Walters has already received two full years of support from us we are not now in a position to assist him further. I share your judgment of Mr. Walters I hasten to add.

With best wishes, I am

Sincerely yours,

Henry Allen Moe

M:GK

# KAHLER SHOE COMPANY

INCORPORATED

2014 NORTH FOURTH STREET  
HARRISBURG, PA.



810 North Sixth St.,  
Harrisburg, Pa.  
March 31, 1938.

The Downtown Gallery  
113 West 13th St.,  
Edith Halpert Director  
New York City.

My dear Mrs. Halpert:

You will probably recall my name through several primitives that were purchased from me. From the enclosed photographs you will be able to have some idea of a primitive that came into my possession just two weeks ago. The carving is of white pine and is painted in a chrome color. underneath is the words "painted by a tramp in 1861". The carving measures around the brow 31 inches and 19 inches in height.

If you have an interest in this figure, I can deliver for fifteen dollars.

Yours very truly,

*B. Mummert*

MUSEUM OF FINE ARTS  
BOSTON, MASSACHUSETTS

March 31, 1938

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Mrs. Halpert:

Many thanks for your letter about the Preston Dickinsons. I am quite excited about it. I returned about a week ago from a visit to Columbus and it made me feel rather ashamed that we had no example of his work. I should like, if possible, to see the photographs of the whole lot. I wish I had known about the collection as I was in New York on Tuesday meeting Mr. Constable and might have dropped in to see them. Failing that, however, could you send me the photographs, and if there are any that interest us particularly it is possible that you might be willing to send these up. I am afraid this is the best we can do as I do not believe I shall be in New York in the near future.

I am,

With many thanks for letting us know about these,

Very sincerely yours,

*Charles L. Lunningham*

Assistant Curator  
of Paintings

CCC:RI

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ALBANY INSTITUTE of HISTORY and ART  
ALBANY, NEW YORK

LEDYARD COGSWELL, Jr., President  
LAURENCE McKINNEY, Secretary  
CLARENCE E. NEWMAN, Treasurer

April 1, 1938

Miss Edith Gregor Halpert, Director  
American Folk Art Gallery,  
113 West 13th Street,  
New York City, New York.

My Dear Miss Halpert:

Thank you for your kind letter in regard to the paintings by Pieter Vanderlyn. I regret to inform you that the Institute has never issued a pamphlet about Vanderlyn. However, the New York Historical Society, Central Park, West issued a bulletin about him with illustrations of many of his portraits several years ago. I think if you would communicate with Dr. Wall the librarian, he would be glad to supply you with a copy.

The Institute has recently received a gift of two portraits by Vanderlyn, undoubtedly, which now makes five in our permanent collection. Another one is coming to us in the near future, perhaps within the next week or so, which I think is by Vanderlyn and at this writing I am not sure of its title, but if you are interested I would be glad to send you information as soon as the portrait arrives.

Yours very sincerely,

R. Boring Dunn  
CURATOR

RLD/MG

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DR. GEORGE KAMPERMAN  
DETROIT

My dear Mrs. Halpert:

I am enclosing you  
a check for One Hundred  
(100) dollars to apply on  
our account with the  
Downtown Galleries. We  
are enjoying our Kuniyoshi  
immensely. And all our  
friends seem to enjoy  
it. Even John Carroll  
is enthusiastic over it and  
admires it very much.

and feels we have made  
a good purchase.

We hope monthly  
to send you checks  
regularly.

Very Sincerely yours,  
George Thompson

Y-1-38.



*Two: Pine 400*  
*Sp. Landscapes 250*  
*Hills in Spring 250*  
*Still life w/ life 500*  
*Near San Sebastian 500*  
*Gourds 500*  
*Still Life 500*

April 1, 1938

Mr. Charles Cunningham  
Museum of Fine Arts  
Boston, Massachusetts

Dear Mr. Cunningham:

Thank you for your letter.

Under separate cover I am sending you eight photographs with all the information listed. Of course it is very difficult to get any suggestion of the beautiful color organization which plays so important a part in Dickinson's work. The photographs are quite inadequate in that respect but you can get the composition.

You will note that the prices are almost ridiculously low out as I informed you in my previous letter, we purchased the group outright from Dickinson's sister and we are in a position to set these low figures. If it is at all possible for you to come in, I would strongly urge it as I do not see just how I can remove the pictures from the exhibition which has been announced for opening on the 6th of April.

The painting reproduced in the large photograph, "Still Life with Lemijohn", has been selected by Mr. Goodyear, after considerable research, for the American exposition in Paris, and the painting will be called for for packing on the 6th of this month. However, "Still Life with Gourds", "Fruit and Flowers", and "Near San Sebastian", are equally important, and the smaller pastels are just as fine. It is difficult for me to make any suggestions as the quality is consistently high and the subjects all characteristic.

Please let me know what you decide to do, so that I may be guided accordingly. I do wish you could arrange to come in Monday before the show actually opens. It really is a rare opportunity for the museum. In addition to the excellent selection, there are no Dickinsons on the market, as you know.

Sincerely yours,

ART IN AMERICA AND ELSEWHERE  
AN ILLUSTRATED QUARTERLY MAGAZINE

FREDERIC FAIRCHILD SHERMAN, *Editor*  
JEAN LIPMAN, *Associate Editor*

BOX 524, WESTPORT, CONN.

April 1, 1938

Mrs. Edith Halpert  
Downtown Gallery  
133 West 13 St.  
New York City

Dear Mrs. Halpert,

I am doing some work on American primitive painting, and would like to order a few photographs of pictures at one time (or now) in your collection. If you have them, I would like glossy photographs of the "Rhode Island Choir Boy", the "Girl in White Organdy", "The Royal Psalmist", the Cellist by Bradford, and "Farmhouse Conversation". I would appreciate your sending these to me at

Jean Lipman  
1111 Park Ave.  
New York City

I will send a check for them as soon as I hear from you regarding the cost.

Very sincerely,

  
Jean Lipman



April 2, 1938

Mr. R. Loring Dunn, Curator  
Albany Institute of History & Art  
Albany, New York

Dear Mr. Dunn:

Thank you for your letter. I am familiar with the pamphlet mentioned by you as we obtained a copy from the New York Historical Society some years ago. However, there seems to be some doubt regarding the birth and death dates of Pieter Vanderlyn and we thought that possibly you had that specific data.

I congratulate you in acquiring the two portraits. I am very eager to see your complete group and shall make it my business to stop at the Institute on my first trip away from the city.

Perhaps you will pay us a visit and see the comprehensive collection of early American art in this gallery. It will be a pleasure to meet you.

Sincerely yours,

L. G. L. nro



April 2, 1938

Art in America

Miss Jean Lipman  
1111 Park Avenue  
New York, New York

Dear Miss Lipman:

Under separate cover I am sending you all the photographs referred to in your letter with the exception of the "Col-list" by Bradford. This picture was purchased by the Phillips Memorial Gallery and I mailed the negative to Mr. Phillips. We have just ~~one~~ photograph for our own records. Possibly you can obtain this directly from him - or we can supply you with substitutes as we have a very large collection of paintings and sculpture in the Folk Art Gallery.

Sincerely yours,

LGHnrc

April 2, 1938

Mr. Frederick Black  
Edison Institute  
Dearborn, Michigan

Dear Mr. Black:

Some years ago Mr. Henry Ford selected from our collection a number of weathervanes which he purchased for the Institute.

We have since assembled additional weathervanes of extraordinary interest as well as figureheads, shop signs, toys, portraits and other material of high quality and great historical value. Of course, the gallery also specializes in paintings of all type including tavern signs, etc.

I am very eager to have you see the collection, some of which is for sale. This is the only gallery in the country concentrating on American folk art, dating from 1720 to 1870. If you do not get to New York frequently, possibly you can send your local agent.

Sincerely yours,

LGHnrc

April 2, 1938

Mr. D. B. Mummert  
810 North Sixth Street  
Harrisburg, Pennsylvania

Dear Mr. Mummert:

If you would care to send the wood carving on approval,  
I should be very glad to consider it. I am referring  
to your letter of March 31st.

Sincerely yours,

EGHnrc



ADDISON GALLERY OF AMERICAN ART  
PHILLIPS ACADEMY • ANDOVER, MASSACHUSETTS

April 4, 1938

Dear Mrs. Halpert,

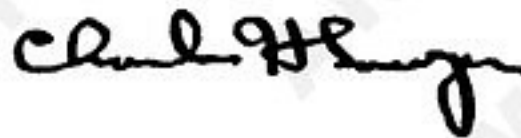
Thank you for your letter of March 28th inclosing the photograph of the portrait of Mrs. Patty Porter by Ralph Earl. I am very much interested to see this and am making a note of it for future reference. I am afraid, however, that there is no possibility of our considering its acquisition at the present time.

I expect to be in New York sometime early in May and if the picture is still available at that time, I shall certainly try to get in and see it.

Thanking you for calling it to our attention, I am

Sincerely yours,

Mrs. Edith Halpert  
Director, The Downtown Gallery  
113 West 13th Street  
New York City



P.S. I am sending the photograph under separate cover.

AFT

South Salem N.Y.  
April 4<sup>th</sup> 1938

Dear Edith.

Yesterday Mr. Force was here and in completing our plans for my acting as her Sales Agent the item of the early Paintings and Sculpture came up.

Naturally when I learned of your talk with Mr. Force in which you stated my contract with you did not allow me to handle any such material, I became, and still am, very incensed. Since no contract of any kind ever existed, I can only conclude this was an attempt on your part to try and complicate my contract with Mr. Force.

Your conversation with me on the matter of Paintings and Sculpture in which you harped on the idea it was unethical for Mr. Force as a Museum Director, to sell any such material, is quite a turn around from your talk with her, when you



stated I could not sell it.

Being so fully aware of your lack of frankness, I now interpret your conversation with me in which you stressed "ethics" as being a question put to me, was it ethical for me to sell Paintings and Sculpture and which I now answer most emphatically,

~~that~~ it is.

Even had I not in the past before coming to 13<sup>th</sup> Street handled Americana generally including Paintings and Sculptural Weather-vanes (as Antiques not works of Art) but been just a salaried employee at the Gallery, it would be quite ethical after learning the business, if I had the capital and thought favorably of the idea, to go into business for myself.

In view of the contradictions of the two conversations, it was of course necessary for me to discuss the matter quite fully with Mr. Force.



Since the display of unethical procedure has been so definitely on your part, it becomes imperative to thank you, but decline your offer of assistance in any way, which decision is with Mr. Force's approval.

Regrets are always so useless but still I am sorry our association had to terminate ~~in~~ this way through your actions.

Very truly yours  
Arch E. Held.

MUSEUM OF FINE ARTS  
BOSTON, MASSACHUSETTS

April 4, 1938

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Mrs. Halpert:

Thank you very much for the photographs of the Preston Dickinsons. It looks like a terribly interesting group and I wish I could see them. Unfortunately I shall be unable to get to New York as our new Curator of Paintings takes up his duties to-day, and I shall have to be here with him to help get him settled.

I have spoken to Mr. Russell Allen about the collection and he says that he will make it a point to come down to see them. He is going to let me know if there are any pictures in the group which would interest the Museum. After I have had a chance to talk with him I can let you know more definitely as to the possibility of having one or two sent here to Boston.

With many thanks again,

Sincerely yours,

*Charles L.unningham*

Assistant Curator  
of Paintings

CCC:RI

April 7, 1938

Mr. D. McAenna  
1266 Yale Station  
New Haven, Connecticut

Dear Mr. McAenna:

Since you expressed your interest in American folk art, I decided to call your attention to a very fine painting now in our possession which I think will have a special appeal to you.

This painting is a watercolor recording the Yale buildings as they appeared about one hundred years ago. The conception is unusual and the execution particularly fine. Thus, in addition to being an historical record of immediate interest, the painting is one of the high spots in the Folk Art tradition.

I have no photograph of it but if you have any suggestions for placing it at Yale, where it definitely belongs, I shall be glad to have a photograph made.

Sincerely yours,

EGHnr:



Goodman-Walker<sup>INC</sup>  
Fine Arts



H NELSON GOODMAN  
~~XXXXXXXXXXXX~~

SIX HUNDRED SEVEN  
BOYLSTON STREET  
Boston Massachusetts  
April 8, 1938

Downtown Gallery  
113 West 13th St.  
New York, N. Y.

Dear Mrs. Halpert:-

We sent yesterday a check  
for the Cikovsky "Plum Island" which was sold from  
our exhibition. We shall return the remaining  
Cikovskys as soon as I have had a chance to show  
them to one or two other customers I think might  
be interested.

Do you still have the Preston  
Dickinson Quebec pastel which you showed me when  
I was in New York?

Very truly yours,

*H Nelson Goodman*  
GOODMAN-WALKER, Inc.

HNG:MCO



April 10, 1938

Dear Mrs. Halpert:

Thank you so much for your kind and interesting letter. I would like very much to have photographs of the Caroline Keyes paintings, and herewith assure you that they will not be reproduced.

I gather that you do not wish to disclose the name of their present owner. However, if you could do so, it would be of considerable value as they could then be located officially. Could you also give me the name and address of the descendant in New Jersey from whom you purchased the paintings? Perhaps she would have some information about her ancestress. Local rumor says that she was also a poet.

Naturally I am very interested in anything that came out of Salisbury, and if you could take the trouble to look up the paintings on velvet, I would greatly appreciate it.

Sincerely yours,

*Monroe M. Starnes*

Mrs. Edith G. Halpert  
American Folk Art Gallery  
113 West 13th Street  
New York, N. Y.

1266 Yale Station

New Haven, Connecticut

April 15, 1938

Miss Edith Gregor Halpert

The Downtown Gallery

113 West 13 Street

New York City.

Dear Miss Halpert:

I wish to thank you for notifying me about the early painting of Yale buildings in your possession. I have spoken to the people in authority and they have expressed interest. However, it has been suggested to me to obtain a photograph of it and some information as to its price, since acquisition funds are somewhat depleted.

I do hope this will not cause you unnecessary trouble and inconvenience.

Very sincerely yours,

*Dickson McKenna*



April 16, 1938

Mr. Morton H. Golasmith  
694 Post Road  
Scarsdale, New York

Dear Mr. Golasmith:

Forgive me for not having replied sooner. I was busy with final preparations for the show and postponed writing.

Naturally I was very sorry not to have the splendid examples of Dickinson's work in your collection. On the other hand we had thirteen pastels all of which were for sale and since there were no other loans we decided that it was best to limit the show to the collection owned by the Estate. It was very good of you to be so cooperative. I hope you will come in to see the exhibition before it closes on April 23rd.

Sincerely yours,

EGHnrc

April 16, 1938

Mr. H. Nelson Goodman  
Goodman-Walker, Inc.  
607 Boylston Street  
Boston, Massachusetts

Dear Mr. Goodman:

Thank you for sending us your check in payment of the Cikovsky "Plum Island". You may return the other Cikovsky's whenever it is convenient for you.

The Preston Dickinson "Quebec" pastel is in our present show. We have been asked to send a number of the pictures to museums for consideration. In most cases the trustees have to vote on purchases and we decided to keep all the items on view until the closing date. The "Quebec" is among those to be sent out but it can be removed, if you are definitely planning to buy it for resale. Although the picture is priced in our show at \$450.00 we shall let the original figure of \$200.00 net stand, if you make an immediate decision. Please let me know.

Sincerely yours,

EGH:ro

April 16, 1938

Mrs. Barton Longacre Keen  
210 Prince George Street  
Annapolis, Maryland

Dear Mrs. Keen:

Thank you for sending me the photograph together with the information.

I have given the snapshots to one of our clients who is interested in both pictures. I expect to hear from him within the next week when I shall communicate with you promptly. I hope that something will come of it.

Sincerely yours,

EGHnrc



April 20, 1938

Mr. Lickson McKenna  
1266 Yale Station  
New Haven, Connecticut

Dear Mr. McKenna:

Thank you for your letter. As our photographer has been doing some work out of town we have not had a photograph made of the Yale watercolor. I therefore, decided to send the original picture to you at our expense. It is so small that it seemed more advisable to let you see the painting itself, particularly since the color plays so important a part in its quality. I am having it packed so that - if you should decide to return it - there will be very little trouble involved.

The price of the picture is \$150.00 - a very low figure for an example combining both aesthetic quality and documentary value. May I hear from you?

Sincerely yours,

L.G.H.R.C.

April 20, 1938

Mr. Alexander J. Wall, Director  
New York Historical Society  
170 Central Park West  
New York, New York

Dear Mr. Wall:

Someone suggested that I communicate with you regarding a very interesting wood carving which has just appeared on the market.

A photograph of the sculpture is enclosed. The present owner is shown with this sculpture which represents a member of her family or, as the lady expressed it in her letter, "wooden image of my uncle".

The artist is Alexander Ames who worked in New York between 1840 and 1850. A portrait by Ames is owned by the Albright Art Gallery, another by the Museum at Fitchburg, Massachusetts, and a third by Mrs. J. Insley Blair of Tuxedo Park, who purchased "Head of Child" from us after it was exhibited at the Newark Museum in the show of "American Folk Sculpture" held from October 1931 to January, 1932.

The present owner is asking an exceedingly low price - somewhere in the neighborhood of \$250.00. I can arrange to have it sent on for your consideration, if you are interested.

I hope you will pay us a visit as we have the most comprehensive collection of American folk art including paintings and sculpture in all media dating from 1720 to 1860. We have made up a number of the important American collections of this material and have placed a good many examples in museums. It will be a great pleasure to meet you.

Sincerely yours,

LGHnrc

The Edison Institute  
Dearborn, Michigan

April  
21  
1938

Miss E G Halpert  
113 West 13th Street  
New York N Y

Dear Miss Halpert:

With reference to your letter of April 2;  
do you have photographs, and can you quote us prices on  
the weathervanes which you have for sale?

Very truly yours

*FLB*  
F L Black

FLB/k



THE NEW YORK HISTORICAL SOCIETY  
170 CENTRAL PARK WEST  
(78TH - 77TH STS.)  
NEW YORK CITY

ALEXANDER J. WALL  
DIRECTOR

*POL*  
*25A*  
Apr. 22, 1938  
*[Signature]*

Miss Edith G. Halpert, Director,  
American Folk Art Gallery,  
113 W. 13th St.,  
New York City

My dear Miss Halpert:

I have your letter of the 20th enclosing photograph of the sculptured figure by Alexander Ames but am sorry to tell you that we are not adding to our collections now. Until we have completed our building and reinstalled our exhibitions, we do not feel it advisable to do so. Thank you, however, for calling it to our attention.

Sincerely yours, ✓

*A. J. Wall*  
Director

P.S. I am returning your photograph in another envelope.

April 22, 1938

E. W. ROOT  
HAMILTON COLLEGE  
CLINTON, NEW YORK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert  
113 West 13<sup>th</sup> St.  
New York City

Dear Mrs. Halpert:

I have got in enough cash to make it possible for me to pay you in full for the Drums before I had expected. Therefore I enclose a check for \$500. to pay off the balance due on the picture. If you wish let me know what I owe you for the framing I will send you a check for that too.

I was looking at the little Marin again today and it is as lovely as ever.

Sincerely,

Edward W. Root



April 25, 1938

Mrs. John D. Rockefeller, Jr.  
Bassett Hall  
Williamsburg, Virginia

Dear Mrs. Rockefeller;

I am attaching a clipping which has created tremendous interest in New York. The fact that Georgia O'Keeffe has been so honored is of great significance as very few women in the United States have ever been made Doctor of Fine Arts by any important University. As a matter of fact, I know of no other instance.

Mr. Blinglitz told me that Professor Creek called and selected a group of eight paintings which will be placed on exhibition at the College and will be there when the official presentation takes place on May 7th. He also told me that Miss O'Keeffe lived in Williamsburg as a young girl and the matter is of local pride.

In view of all these circumstances, it would be a fitting tribute to the artist to have one of her paintings permanently hung at the College, not only as an aesthetic gesture but also as an inspiration to the young women who are students at William and Mary - toward higher achievement. It thus occurred to me that you and Mr. Rockefeller might consider making a gift to William and Mary of one of the paintings to be exhibited next week. With your interest in Williamsburg, in the college, in art and in women, I hope that the idea will appeal to you.

In spite of the fact this year has been particularly difficult for us I have made no appeal to you for many reasons. I know that you are not adding to your collection at the present time but I do feel that this is so special an occasion that I threw my reluctance to the winds. The Rockefeller contribution to Williamsburg is a matter of permanent record as well as your personal contribution to American art. I sincerely hope that you will find my suggestion will be acceptable to you. It will be a great moment for the women in America to have this tribute to a member of the sex who is so outstanding a figure in the field of art.

My very best regards. I trust you are having a very pleasant vacation. Williamsburg must be particularly beautiful at this time. I am sorry that my friends decided not to take the trip as I had been looking forward to it with great pleasure.

Sincerely yours,

LGHnrc



1266 Yale Station  
New Haven, Connecticut  
April 26, 1938

Miss Edith Gregor Halpert  
113 West 13th Street  
New York City, N.Y.

Dear Miss Halpert:

I received the painting in good condition with the small exception of a corner of the glass being broken.

I have left the water color in the hands of the Gallery where its history is being studied. An investigation is also being made as to the available funds for the possible purchase of the painting. Unfortunately, we have overestimated the documentary value of the painting as several prints and watercolors are owned by the university which precede this work.

I feel certain that any history that you may have of the painting would be appreciated by us. If, in the event the painting is not purchased and you have no history of it, I would be interested in compiling an adequate one.

You will probably hear from me later in the week as regards any further development.

Very sincerely,

Wickham McTearna

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April 29, 1938

Mrs. Benjamin V. Becker  
179 Lake Shore Drive  
Chicago, Illinois

Dear Mrs. Becker:

Immediately upon receipt of your letter I forwarded your note to Mrs. Wilde. However, I doubt whether you will receive a prompt reply from her as both she and her husband are in Florida. As a matter of fact there is something in her collection which I wanted to purchase but learned that everything is stored in New York and is inaccessible - until her return to New York, possibly the latter part of May. In any event, as soon as the paintings arrive here from Mrs. Wilde, I shall communicate with you.

Are you planning to purchase them for your own collection or are they for resale? The Williamsburg Restoration is not adding to its collection. As you may know, the bulk of the material on view at Paradise House was purchased through this gallery and Mrs. Rockefeller has stopped adding to the group as there is no further space available in Williamsburg.

When you go next in New York, I should like to show you some of our outstanding examples. We have a very large collection, the most comprehensive of its kind including paintings of all types in all media, as well as a great variety of wood and metal sculpture. It will be very nice to see you again.

Sincerely yours,

EGH:nc



April 29, 1938

Mr. F. L. Black  
The Edison Institute  
Dearborn, Michigan

Dear Mr. Black:

At your request, I sent you a group of photographs under separate cover. These will give you a general idea of the type of material we have for sale. Naturally it represents only a small portion of our stock which includes sculpture of every type, toys, ornaments, garden figures, in addition to the classifications shown in the photographs. We also have the most comprehensive collection of paintings in all media, some of which would be particularly fitting as they record life and activities in earlier days.

The weathervanes range in price from \$35.00 to \$450.00 and as you will see from the photographs represent the high peak in the tradition. In purchasing this material we are guided not only by the fact that the items are unique but particularly by their aesthetic importance. In returning the photographs, if you indicate those which interest you, I shall give you specific prices. However, I still hope that you can arrange to visit the gallery and see the objects as reproductions rarely do justice. In any event, I shall be glad to cooperate with you in any manner you find most convenient.

Sincerely yours,

LGHnrc



April 29, 1938

Mr. Edward Root  
Hamilton College  
Clinton, New York

Dear Mr. Root:

Thank you so much for check. I am glad that there is still one American who can anticipate his obligations. I hope that you are enjoying the beauty and are pleased with the new framing. It is very gratifying to find the right home for one's favorite pictures and I am happy that you own this very fine examples of Beaudin's work.

If your Marin is tempting you to increase the Marin collection, I would suggest that you consider doing something along these lines in the near future. Because of general business conditions and particularly so in the art world, I am sure that I can get ~~More~~ Stieglitz to offer special concessions at this time - on a time payment basis. We have sent Marin the last installment check and I know that he would like to continue the arrangement of some guarantee per month with a real sacrifice on the selling price.

Sincerely yours,

EGH:rc

THE CINCINNATI ART MUSEUM

CINCINNATI, OHIO

PRESIDENT, CHARLES J. LIVINGOOD  
DIRECTOR, WALTER H. SIPLE

May 2, 1938

Mrs. Edith Halpert  
The Downtown Gallery  
113 West 13th Street  
New York, New York

My dear Mrs. Halpert:

For a long time I have been meaning to write you concerning the portraits by Pieter Vanderlyn which were in your possession in 1933: Peter Waldron and the Van Alen Twins. As Pieter Vanderlyn was a distant ancestor by marriage and the subject of some investigation by one of our family, I wanted if possible to procure photographs of these portraits and any other Vanderlyns which you may have handled. I should be delighted to have what data you may have in your files on these pictures and information as to their present whereabouts. If photographs are available, please send them to me with a bill.

Very sincerely yours,

*Francis W. Robinson*  
Francis W. Robinson  
Assistant Curator

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**BOARD OF TRANSPORTATION  
OF  
THE CITY OF NEW YORK**  
250 HUDSON STREET  
TELEPHONE CANAL 6-6600

JOHN H. DELANEY  
CHAIRMAN  
FRANK X. SULLIVAN  
CHARLES V. HALLEY, JR.  
COMMISSIONERS

NEW YORK

May 3, 1938

113 West 13th Street  
Route 101, Section 6

Mr. Harry Baum,  
70 Pine Street,  
New York, N. Y.

Dear Sir:

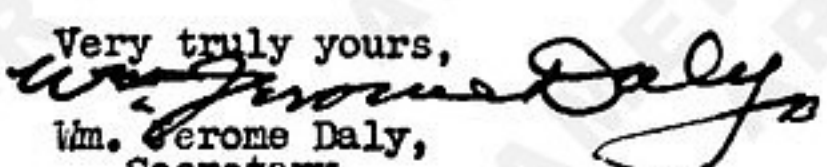
Receipt is acknowledged of your letter addressed to the Board of Transportation under date of April 16, 1938 with the enclosed copy of your letter of the same date to Spencer, White and Prentis, Inc. You state that the owner and occupants of the building located at 113 West 13th Street have sustained damages and interference with business by reason of the construction of the subway in the vicinity of this building.

This building is located about 160 feet west of the west building line of Sixth Avenue and at a distance of at least 160 feet from the excavation for the construction of the main subway structure which latter operation is the only work to date in this vicinity involving rock excavation and blasting. Extending westwardly in 13th Street shallow excavation in earth has also been in progress for the construction of a rectifier sub-station. A shallow trench was also dug across 13th Street for bypassing the gas mains. These two shallow excavations could not physically affect the building.

At a recent investigation of this building made by the field engineers of this Board a number of slight hairline cracks were found in the various ceilings and walls and the tenant, Mrs. E. G. Halpert, pointed out these cracks to the field engineers and stated that a small pigeon decoy worth about \$30.00 had been thrown from its base and damaged. Mrs. Halpert also objected to the dumping of materials in front of the premises and to the blocking of the street by subway construction operations.

The conduct of subway construction operations has necessitated the closing of this street for brief periods of time in order to permit the laying of the gas bypass pipes, and the driving of soldier beams and placing sheeting, but these interferences with traffic have been of short duration and every effort has been made to provide sufficient access to buildings in the vicinity of the subway construction work. The subway contractor has been required to remove all materials stored in front of these premises. In view of the nature of the subway construction work carried on to date and the distance from this building to the nearest rock excavation it is the opinion of the field engineers that no damage has been caused to these premises by subway construction operations, and that the cracks and other defects pointed out are the result of the wear and tear of normal use and occupancy of a building of its age and character.

Every reasonable effort will be made to reduce to a minimum the inconvenience caused by subway construction work but it must be recognized that the construction of so extensive and important a public improvement as the new Sixth Avenue Subway, may necessarily cause a certain amount of unavoidable inconvenience to residents and occupants of buildings in the immediate vicinity of the work.

Very truly yours,  
  
Wm. Jerome Daly,  
Secretary



May 6, 1938

Mrs. John Coleman  
Three Acres  
51 Green Bay Road  
Lake Forest, Illinois

Dear Mrs. Coleman:

Some time ago you inquired regarding "The Cellist" which was included in our "American Genre" exhibition. The picture was acquired during the show by the Phillips Memorial Gallery and the bulk of the exhibits were sold at the same time.

Since we are closing for the summer months shortly we are arranging a special exhibition in which the prices will be exceedingly low. This exhibition will not be publicized and we are writing to a few clients or persons who indicated an interest in early American material advising them of this very special opportunity. Included in the display will be paintings and sculpture in all media and representative of the many phases in American folk art.

I strongly urge that you come in, if you are planning to be in New York between now and June 15th. I am sure your visit will be well rewarded.

Sincerely yours,

EGHnrc

MARINE ITEMS  
PRINTS  
BANKS

FURNITURE  
GLASS  
BRIC-A-BRAC

## MADISON ANTIQUE SHOP



Summer Address  
MADISON, CONN.  
TEL. MADISON 221

Winter Address  
22-A CHESTNUT ST., BOSTON  
TEL. CAPITOL 2225

Address reply to Mr. Charles E. Harris, 151 Broadway, Everett

May 6, 1938

Mrs. M. G. Falpert  
% Folk Art Galleries  
113 W. 13th Street  
New York City

Dear Madam:

It has occurred to me that you might be interested in the purchase of a figurehead which I have for sale.

It is the bust of the Private armed ship, or Privateer "Pilgrim", in commission at the time of the American Revolution, dated 1781. I believe she sailed from the port of New York City. It is the bust of a Pilgrim, painted in natural colors. Price, \$150. If interested, would be glad to bring it down to you at an early date.

Very sincerely yours,

CHARLES E. HARRIS

CEH/PG

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 6, 1938

Mr. Amor Hollingsworth  
Brush Hill Road  
Milton, Massachusetts

Dear Mr. Hollingsworth:

Several days ago when Mr. Saltonstall called at the gallery, he suggested that I communicate with you regarding an iron lawn figure of George Washington.

This is a very rare item in the early American art group as a very small number were cast originally. There are replicas being made today but naturally there is quite a difference between the original and the reproduction.

In all these years we have found only two original casts. One is now in the Rockefeller Collection at Williamsburg, Virginia and the other is still in our possession.

In addition to the lawn figure, we have a number of steel pen drawings originally made as penmanship exercises by boys in private academies as well as a number produced by schoolmasters who used them as models for the boys. These are in monochrome and in color.

If you are planning to be in New York, I would suggest a visit to the gallery. I shall be very glad to show you this material. As you may know we have the most comprehensive collection of its kind in the country including paintings and sculpture in every medium, dating from 1720 to 1850. I look forward to your visit.

Sincerely yours,

LGHnrc



May 6, 1938

Mr. Robert Mullen  
Raymond and Raymond Art Galleries  
8652 Sunset Boulevard  
Hollywood, California

Dear Mr. Mullen:

For a period of two years I have tried to get back the consignment of prints by Cikovsky, Coleman, Hart, Kuniyoshi, Locke, Sheeler and Goldthwaite but have received no response from you. In recent months I sent two registered letters to you in care of the Stanley Rose Galleries. Both letters were returned. After some investigating, I ascertained your present address and am sending you this letter by registered mail to make certain it reaches.

We must demand the immediate return of the prints which represent a total of \$1681. Frankly, I am very much shocked at your carelessness in the matter and unless you attend to this immediately will be obliged to take other steps.

Sincerely yours,

LGHnrc

May 7, 1938

Mr. Philip Goodwin  
9 West 54th Street  
New York, New York

Dear Mr. Goodwin:

As you are thoroughly familiar with the work of Carl Walters and since you know him personally, I am writing to you confidentially in the hope of getting a helpful suggestion.

Needless to say the art world this season did not supply many of our artists with their daily needs. Walters has been under additional expense in completing his new home and is having great difficulty in going on with his work. He had agreed on a very large important exhibition next Fall and he had planned to produce a quantity of new animals, birds and figures to make the exhibition imposing and financially successful. However he now advises me that unless he has some immediate means he can't go on working and will be obliged to apply to the WPA which means that he will produce nothing for himself and will have to turn in all his production for the small government allowance.

I feel quite certain that an exhibition of Walters in the Da. Light Gallery will bring forth very good results and I also feel that we cannot let down an artist of Walters' importance. I wonder whether you would be personally interested in advancing \$100.00 a month until his exhibition. At that time you could have the choice of selecting objects in the show at reductions of 25% or we would guarantee to repay you in cash from the net receipts of the exhibition, providing we make sufficient sales. In any event you would be guaranteed whatever net receipts there were. From past experience, I am sure that the amount would be available with a considerable surplus for Walters.

You may also know someone who would like to have a special ceramic made which would carry Walters through until next January.

I shall be most grateful for anything you can do in this direction. I am writing to you because you have done so much to encourage Walters in the past and will understand the present situation.

Sincerely yours,

LGHnrc



May 7, 1938

Stanley Rose Bookshop and Galleries  
6661 1/2 Hollywood Boulevard  
Hollywood, California

Gentlemen:

In November of 1936 we sent to your gallery a group of eighty-five original prints by Cikovsky, Coleman, Hart, Kuniyoshi, Locke, Sheeler and Goldthwaite. The total sum represented is \$1681.00.

If these prints have not been sold will you be good enough to return them to us immediately or if any have been sold please send us a check for the amount involved and return the balance of the prints.

I shall appreciate your immediate attention.

Sincerely yours,

EGHnrc



May 8, 1938

E. W. ROOT  
HAMILTON COLLEGE  
CLINTON, NEW YORK

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Mrs. Edith G. Halfant  
113 West 13<sup>th</sup> St.  
New York City

Dear Mrs. Halfant:

The Dremeth arrived several days ago and has improved on longer acquaintance - it is a really marvellous little painting.

Regarding buying another Morin, I can't respond to your suggestion one way or the other until I have time to sit down for a day or so to make an estimate of income and expenses for the coming 12 months. This I can't do for the next four

E. W. ROOT  
HAMILTON COLLEGE  
CLINTON, NEW YORK

weeks, and even then not very  
satisfactorily.

I enclose a check for  
the frame on the Iremeth  
which seems very appropriate.  
Would you be good enough to  
send me a bill of sale for  
the picture itself

Sincerely yours,  
Edward Whoot

May 10, 1938.

My dear Mrs. Halpert:

I have your letter of May 7th and am sorry that I am not in position to buy anything additional from artists at the present time. I have done a little this year, but I can do no more until next autumn at least.

Walters was unfortunate in embarking on this house building operation at a poor time, thus cutting his production and adding greatly to his expenses.

The Museum of Modern Art has some funds at the present time, and on a list of possible acquisitions has been placed "Ella". Mr. Goodyear, the president of the Museum, sailed today for Europe, but will be back in July. Mr. Mabry, the executive director, however, is aware of this situation, and if you care to write to him, mentioning that I told you that "Ella" was on their list to purchase, it may be possible for them to accelerate things and buy "Ella" now.

I told them at the Acquisitions Committee meeting that I thought "Ella" was a very good piece, especially for the Museum.

Sincerely yours,

*Philip Goodwin*

Mrs. Edith G. Halpert,  
The Downtown Gallery,  
113 West 13th Street, New York.



# DETROIT ARTISTS MARKET

118 WITHERELL STREET

DETROIT, MICHIGAN

MRS. E. LEE SIMPSON  
CHAIRMAN  
ROBERT E. TANNHILL  
1ST VICE-CHAIRMAN  
MRS. JOHN S. HAMMOND  
2ND VICE-CHAIRMAN

MRS. WENDELL G. GODDARD  
SECRETARY  
MRS. EDGAR W. CHAFFIN  
TREASURER  
MRS. KIRKLAND B. ALEXANDER  
GALLERY MANAGER

May 11, 1938

Mrs. Edith Halpert  
113 West 13th Street  
New York City

My dear Mrs. Halpert,

You know, of course, of David Fredenthal's accident. You have probably heard that he is improving rapidly and they expect him to be at work again in about six weeks from the time of his accident. That, at least, was my last news.

We have some people who are interested in helping him. Have you anything at the gallery which you do not wish to keep and which we could sell for him? The selection we have is most unsatisfactory, in that there is no real representative item in the gallery now. Of course, his most expensive things are hard to sell in Detroit just now, but we would like a few good things to offer at that time, provided you and his wife wish us to have them. I have not been able to reach her. They should be shipped from New York not later than the 21st of this month.

Very sincerely,

*E. Lee Simpson*

Chairman of the Market

MLS/K

*Best wishes a friend*

May 11, 1938

Mr. Monroe M. Stearns  
Salisbury School  
Salisbury, Connecticut

Dear Mr. Stearns:

I am enclosing the two photographs of the Andson River water-colors by Caroline Keyes.

The paintings were purchased from a Miss Annie P. Van Deusen, who brought them in from the Andson River. She is not in business but wanted to raise some funds and then told me the pictures were her family possessions.

I am sending you these photographs with the understanding that they will not be reproduced as we promise the present owner that we would follow her wishes in the matter. I have come across a painting on velvet which came from Salisbury and which we still own. It is called a "Wistarey Lowl of Fruit". This was found in Southwich, Connecticut but is said to have come from Salisbury. There is no inscription and no other information on the picture.

When we take inventory at the end of the season, I shall watch the records for any other Salisbury items, in which event I shall communicate with you.

Sincerely yours,

EGH:ro



## THE DENVER ART MUSEUM

City and County Building, Civic Center  
and Chappell House, 1300 Logan Street

Office of the Director  
Room 463, City and County Building

May 12, 1938

Mrs. Edith Halpert  
Director, The Downtown Gallery  
113 West 13th. Street  
New York, N. Y.

Dear Mrs. Halpert:

In Miss Blount's letter of May 9th., written while I was out of the city, I notice that she has informed you that the gallery is expected to defray all expenses if a sale is made.

This is naturally true when an expensive picture is purchased but in view of your generosity in lending us so many of your best things, I should certainly not expect you to defray the expenses unless several sales were made. I just wanted to clear up this one point.

There is a matter of some importance that is about to take place at the University of Colorado and it must be kept in strict confidence. To state the matter briefly, Doctor Norlin who is President of the University of Colorado, will retire shortly. Ted Davison who is in the department of English Literature and of whom you already know, is organizing a movement to raise funds for a portrait of Dr. Norlin. I know that there will be no difficulty in raising the money. They have come to me and wish definite recommendations to be given to the committee through me. When I called on you in New York this last time, you and I discussed the problem of good portrait painting at some length. I wish that you would air mail me some photographs of the work of the artists we were discussing - I remember Karfiol in particular. The University would pay travelling expenses and expenses while the artist was living in Boulder, or if that is not satisfactory, the artist could set a flat fee. Mr. Davison and I thought that perhaps the portrait should cost about three thousand dollars, but we would like to have your suggestion as to fees.

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#2 Mrs. Halpert

Dr. Norlin is a very distinguished person and he deserves to be painted by one of the best painters that we can find. This may sound very strange to put it this way, but there are two expensive and very dismal academic portrait painters in town who are taking Denver and Colorado Springs for a cleaning, and we are determined that neither of these persons shall get a look-in if we can prevent it.

Anything that you can do will be deeply appreciated.

Cordially,

Donald Bear

June - Oct 1880

الحمد لله رب العالمين

~~Goldthwaite~~  
J. Knight - Rev.

Right - Revere & Bishop Beckwith  
of Alabama  
Coll. Univ. Ga

✓ Judge George Goldthwaite - Supreme  
Court Room - Capital, Montgomery.  
Birmingham, Alabama - Sept. 11, 1902

✓ Progress Cutting - Senator H. M.  
Call H. M.

Wm. Lloyd Garrison, Esq.  
Coll. Lockwood, Wm. Lloyd Garrison,  
Tappan,

*✓ Cal. Wm F. ...*

✓ Wahrscheinlichkeit

~~The first~~ ✓ ~~to~~ ✓ ~~be~~ ✓ ~~the~~ ✓ ~~first~~ ✓ ~~one~~ ✓  
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May 14, 1938

Mr. Donald Bear, Director  
Denver Art Museum  
1300 Logan Street  
Denver, Colorado

Dear Mr. Bear:

Thank you for the information regarding the exhibits we sent you. If you sell half the show we will guarantee to pay all the expenses plus. I do hope that many of the items will remain in Denver as we took great pains in making the selection as inclusive and as varied as possible. You will note that the prices are surprisingly low and offer many rare opportunities.

Under separate cover I am sending you a group of photographs by Bernard Karfiol and Anne Goldthwaite. Unfortunately, I have very few portrait photographs in the Karfiol group. He is out of town at present and I cannot obtain additional photographs of male sitters. However, I can recommend him to give perfect satisfaction not only in his painting quality but in an extraordinarily fine likeness. He has been very successful with all his portrait commissions and his sitters and their families are most enthusiastic.

Anne Goldthwaite has painted quite a number of portraits which have also been very much liked. Her prices, of course, are considerably lower than Karfiols whose figures range from \$1000.00 to \$2500.00, depending on the size, etc. I am sure that you would find him the ideal artist for the job. Please let me know whether you wish to have additional information.

Sincerely yours,

EGHnc



May 17, 1938

Mrs. H. Lee Simpson  
Detroit Artists Market  
118 Witherell Street  
Detroit, Michigan

Dear Mrs. Simpson:

It was good to hear from you again.

Although I got word from Mrs. Predenthal that David was in the hospital, I had no idea that he suffered such serious injuries. Of course I shall be very glad to cooperate with you and with David by sending a group of pictures to the Artists Market promptly. The group of pictures will be shipped to you tomorrow and the balance on Monday when our present show closes. I should like to include some of his latest and most important pictures but they cannot be removed from the walls until Monday morning when they will be sent by express special. The prices will be marked directly on the pictures. Do you charge any commission? If so, please let me know how much. We shall make no change in the selling price as we certainly want the Detroit clientele to have the benefit of the special figures we have marked.

When are you coming to New York? I hope to see you soon.

Sincerely yours,

EGHnrc

THE CINCINNATI ART MUSEUM

CINCINNATI, OHIO

PRESIDENT, CHARLES J. LIVINGOOD  
DIRECTOR, WALTER H. SIPLE

May 18, 1938

Mrs. Edith Halpert  
American Folk Art Gallery  
113 West 13th Street  
New York, New York

AFA

My dear Mrs. Halpert:

Many thanks for the photographs of the Vanderlyns. I am enclosing my check. I am afraid that I can not give you any additional information on the artists as you already know of the publication of the New York Historical Society and I do not believe there has been any more recent research. I hope to drop into your gallery and see your Vanderlyns in the near future and if at any time I can run down additional information or pictures, I shall be glad to let you know.

Sincerely yours,

*Francis W. Robinson*  
Francis W. Robinson  
Assistant Curator

1266 Yale Station  
New Haven, Conn.  
May 18, 1938

Miss Edith Halpert  
Downtown Gallery  
New York, New York.  
Dear Miss Halpert;

Please excuse my not writing sooner but the end of the year brings the inevitable turmoil of examinations and I have not escaped them at all.

I have talked with Mr. Phillips of the Gallery and several others concerning the picture. They are interested in the picture in itself. But not from a documentary or historic point of view, since it is a copy of the Jocelyn Print of the New Haven Green issued in 1828 which is in the possession of the University.

Due to the lack of funds on hand for such a painting they would be interested in knowing of some possible reduction in the price which might be made available for an educational institute of this sort.

Thank you very much for entrusting me with this situation and I would join your disappointment in Yale were unable to acquire this painting.

Very sincerely,

*Dickron M. Kenna*



# DETROIT ARTISTS MARKET

118 WITHERELL STREET  
DETROIT, MICHIGAN

MRS. E. LEE SIMPSON  
CHAIRMAN

ROBERT E. TANNAHILL  
1st VICE-CHAIRMAN

MRS. JOHN S. HAMMOND  
2nd VICE-CHAIRMAN

May 20, 1933

MRS. WENDELL G. GODDARD  
SECRETARY

MRS. EDGAR W. CHAMBER  
TREASURER

MRS. KIRKLAND B. ALEXANDER  
GALLERY MANAGER

Mrs. Edith Halpert  
113 West 13th Street  
New York City

My dear Mrs. Halpert,

David's work arrived this morning. We are delighted to have it and shall put it on sale in the gallery at once. We should also like to take a few pieces out to the Garden party for members and their friends to be given in a garden out on Lake St. Clair. The J. I. Hudson Co. sends its trucks, packs and delivers our stock, and returns it to the Market the following day in perfect condition. Mr. Tannahill is in charge of display and the things will have good display. There is one essential at this sale. All items must be marked down at least 5%. Our commission runs 20% on items between 10 and 15, 25% on all items above 20. The only other dealer with whom we have a selling arrangement is Frank Rehn.

When ~~he~~ <sup>Artists</sup> comes to the Detroit Market, John is allowed to reduce his prices and we get the commission. Last year, we sold a picture for 750 which had been priced 450 in New York. That is the only oil painting we have ever carried of John's. It came for a decorative show. His paintings are usually exhibited at the galleries of the Arts and Crafts because that school wants the advertisement and also needs commissions. However, John sold nothing at the last show and we hope to put on a show for him this fall. Our location is much better, our membership many times as large, and we never have put up a painting shot without sales. I hope we will make sales for David, but buying is very limited since the first of January in Detroit. I give you this elaborate explanation so that you can decide what plan we should devise to work upon. John's water color and drawings always sell here at from 10 to 15 less than in New York, I am told. We shall, however, accept any arrangement which you and David work out. We are only anxious to exhibit the best of his work whenever possible, and to make sales for him. I understand he is coming on nicely, but he had a very close call. I hope to be in New York the last of June and to see you there.

Very sincerely yours,

*Edith L. Simpson*

MLS/K

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H. Ford

May 26, 1938

Mr. F. L. Black  
The Edison Institute  
Dearborn, Michigan

Dear Mr. Black:

About a month ago I sent you a large group of photographs as a result of some correspondence we had. I am very eager to know what decision you have made regarding this group and should appreciate having the photographs returned.

I am still hoping that you will pay us a visit before the gallery closes for the summer. When I met you in Philadelphia you said that you were so occupied with the World's Fair activities but since these activities bring you to New York, perhaps you can arrange to drop in to see the original objects which are on view. It may also interest you to know that at this time of the year we are prepared to make very special concessions in order to raise funds for purchases during my trips in the summer. There are many objects in the gallery which I feel you will consider sufficiently important, even for a collection which is as complete as yours.

In any event, I look forward to the pleasure of seeing you here.

Sincerely yours,

EGHnr c



MARINE ITEMS  
PRINTS  
BANKS

BOOKS

FURNITURE  
GLASS  
ERIC-A-BRAC

## MADISON ANTIQUE SHOP

MADISON, CONN.  
Charles E. Harris, Prop.

Summer Address  
MADISON, CONN.  
TEL. MADISON 221

Winter Address  
151 BROADWAY  
EVERETT, MASS.  
TEL. CAPITOL 2225

Please address reply to  
151 Broadway  
Everett, Mass.  
May 26, 1938.

Mrs. E. G. Halpert  
Folk Art Galleries  
113 W. 13th Street  
New York, N. Y.

My dear Mrs. Halpert:

Enclosed please find a copy of the radio talk on figure-heads which I gave some time ago, under the sponsorship of the W. P. A. Lecture Project, in Boston.

This will no doubt give you a general idea of the why and wherefore of the subject, figureheads, although not a great deal in detail is described.

I am anxiously awaiting to hear from you in regard to the party who is also interested in this subject, and in the writing up of articles of this nature. I hope that through you we may come to some understanding that will prove of benefit to us both.

I hope that this write-up will give you the information you are looking for.

Of course it is understood that any quotations from this lecture used, will be credited to me accordingly.

Sincerely,

*Charles E. Harris*

CHARLES E. HARRIS

CEH:JG  
ENC:

P.S. - As this is my only copy of this talk,  
I would like you to keep it for me.  
C.E.H.

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MAURICE J. STRAUSS

114 EAST 23<sup>RD</sup> STREET

NEW YORK CITY

May 26, 1938.

Mrs. Halpert,  
c/o American Folk Art Gallery,  
113 West 13th Street,  
New York, N. Y.

Dear Mrs. Halpert,

I have not heard from you further in reference to your letter of April 30th regarding my Hicks painting, and I therefore assume that the party who was in to see you at that time did not care to pay the price that we had set as a minimum in which I would be interested.

I am shortly leaving for the country and on giving the matter further consideration it seems to me that I might just as well sacrifice the difference between what I might get by waiting, and the offer which you made for direct purchase, for your own account.

I have therefore decided to accept this offer, but I would appreciate your advising me at such time as you sell it, as I am interested to know whether you can reach the figure which I really believe the painting should bring, and I assure you that if you do, it will cause no hard feeling whatsoever on my part.

With kind regards, I am,

Sincerely,



May 27, 1938

Mrs. H. Lee Simpson  
Detroit Artists Market  
118 Witherell Street  
Detroit, Michigan

Dear Mrs. Simpson:

I am glad that you liked the Fredenthals sent to you and hope that the show is successful.

As you know we receive only 33 1/3% commission on all sales made for artists and would prefer to keep your commission down to 20% if possible. However, since we want to cooperate we shall leave the matter entirely to you. The reduction of 5% will also be satisfactory although it leaves us only 3% commission.

I have not heard from Mrs. Fredenthal and am very eager to know how David is coming along. I had no idea that his injury was so severe.

Please wire me if you want any additional pictures. As you said nothing in your letter about the matter I did not forward any other paintings when his show closed. However, we can still do so, if you wish.

I am so glad that you are coming to town and look forward to seeing you. Won't you please drop me a note so that I may be sure to be in town when you are here?

Sincerely yours,

EGHnr c

240 Park Avenue  
New York City

May 20  
1938

Dear Mrs. Halpert:

Before sailing for England last Wednesday, Mrs. Rockefeller asked me to send you her cheque for \$500 in payment of your work on the appraising of the print collection.

Sincerely yours,

*Virginia Brown*  
Secretary

Mrs. Edith G. Halpert  
113 West 13 Street  
New York City